INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.

2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

University Microfilms International
300 N. Zeeb Road
Ann Arbor, MI 48106

8417906

Stinson, Susan W.

REFLECTIONS AND VISIONS: A HERMENEUTIC STUDY OF DANGERS AND POSSIBILITIES IN DANCE EDUCATION

The University of North Carolina at Greensboro ED.D. 1984

University
Microfilms
International 300 N. Zeeb Road, Ann Arbor, MI 48106

Copyright 1984

by

Stinson, Susan W.

All Rights Reserved

REFLECTIONS AND VISIONS: A HERMENEUTIC STUDY OF DANGERS AND POSSIBILITIES IN DANCE EDUCATION

by

Susan W. Stinson

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1984

Approved by

David E. Pugel

Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation Adviser David E. Pugel

Committee Members Jo Alice Leeds

H. Ivi Shapiro

Lily Wright

3/14/84
Date of Acceptance by Committee

3/14/84
Date of Final Oral Examination

© 1984

SUSAN W. STINSON

All Rights Reserved

ACKNOWLEDGMENTS

I wish to express my deepest appreciation to

David Purpel, who always made time to read and respond to my work, who knew when to accept and when to push, who helped me find the courage to explore new territory;

Jo Leeds, who was so open to the directions I chose to pursue, yet still reminded me of lenses through which I was forgetting to look;

James Macdonald, whose work in curriculum has so affected my own, whose encouragement helped me to define myself as a curriculum theorist. . . . I am one of many to whom his life made a difference;

Fritz Mengert, who guided my discovery of Martin Buber's work and always asked difficult questions;

Svi Shapiro, who reawakened my social conscience and responded deeply to my concerns;

My colleagues and students in the dance Division and School of H.P.E.R.D., who offered support and encouragement--a cheering section when I needed one;

My husband Jim, who has never stopped believing in me, and whose extra efforts allowed household and family to keep functioning despite my weekends in the library; and

My children Chelle and Ben, who helped me recover parts of myself otherwise lost to my consciousness, and whose immediacy kept me grounded during the intense process of writing.

TABLE OF CONTENTS

STINSON, SUSAN W., Ed.D. Reflections and Visions: A Hermeneutic Study of Dangers and Possibilities in Dance Education. (1984) Directed by Dr. David E. Purpel. 162 pp.

This investigation focuses on the validity of dance as an educative process, with particular concern for ways in which dance may limit human personhood. This concern, with focus on the issues of liberation and communion, is expanded through awareness that similar limits are present in personal lives as well as the larger social world. A hermeneutic methodology, based upon a model of the process of doing art, is used for the study because it allows the author to connect the personal, professional, and social worlds in which the dance educator lives.

Chapter II develops a conceptual framework for the study, using a metaphor of vertical/horizontal to represent two dimensions of existence. The vertical dimension represents the impulse toward liberation, self-assertion, and mastery; the horizontal dimension represents the impulse toward communion, intimacy, and understanding. A relationship of these dimensions with gender is identified, with the vertical dimension as (metaphorically) male and the horizontal dimension as (metaphorically) female. Human understanding of both of these dimensions appears to arise during infancy and early childhood. The author recognizes the need to re-interpret understanding of these dimensions of existence in order to live a mature human life as a person and professional.

In Chapter III the author seeks such a reinterpretation through a series of six reflections involving personal recollection in dialogue with theoretical voices. This reflection process reveals a new metaphor for the two impulses, as well as a renewed vision for dance education. This vision is described in Chapter IV. The author, however, concludes that the greatest significance of the study is not the details of her particular vision, but the process itself as a means for curriculum development and teacher preparation in dance.

CHAPTER I

INTRODUCTION

Throughout my professional career as a dance educator, my commitment to my field has been based upon an assumption that all art, including dance, is worthy of human endeavor and is especially relevant to education. This assumption has been grounded largely in my own experience--a realization that engagement with the arts has been primarily a positive force in my life, and one which I would hope to make available to others. The major problem has seemed to be convincing others, especially school administrators, of this fact. When I began my doctoral study, it was with the expectation of finding more effective ways to convince others of what seemed so obvious to me: that dance belongs in public education, available thereby to all children.

Review of the Literature

A review of the literature in dance education reveals primarily methodology books, with only brief (if any) introductory material indicating the philosophy of the author. As Rose Hill remarked in 1978, addressing an international conference in children's dance,

> All dance teachers should be aware of the dearth of research in the area of dance for young children, whether in dance development, the values we attribute to it and/or the suitability of different teaching

> methods. . . . any literature setting out a rationale or framework, . . . supported by research into the developmental phases of children's dance, I have failed to find. (pp. 65-66)

While not directed specifically toward dance for young children, as Hill called for, probably the most influential work in dance education in the United States has been the philosophical statement by Margaret H'Doubler, Dance: A Creative Art Experience (1957). H'Doubler was the founder of the first university-level dance major in this country (established in 1926), and countless numbers of dance educators--in both public schools and private institutions--trace their heritage back to her.

H'Doubler was convinced of the value of dance for all persons. She noted that self-expression and vigorous rhythmical movement are necessary for a healthy mental, physical, and emotional life. She commented further that dance provides insight into all the arts and thus may be a link to one's cultural past and present. Dance also cultivates an aesthetic attitude, allowing one to maintain the "psychic distance" that facilitates the perception of an object according to its own appropriate standards.

According to H'Doubler, experiences in creative dance provide even further values, encouraging sincerity and genuineness, and the exercise of critical judgment and discrimination, especially in regard to one's personality. She felt that "The dancer who has understood the process of composition

should be able to carry over his knowledge into a technique of artistic living" (p. 167).

Philosophical and theoretical statements since H'Doubler have mainly reaffirmed and embellished her views. In my survey of textbooks and other primary sources for dance in education, I found that the major purposes given for dance seem to fall into three categories: the improvement of health, the facilitation of creativity and self-expression, and the expansion of understanding of the world outside the self.

The connection of dance with good health is an ancient one. Lawler (1964) noted that Socrates recommended dance "for complete and harmonious physical development, for beauty, for the ability to give pleasure to others, for 'reducing', for the acquisition of a good appetite, for the enjoyment of sound sleep" (p. 125). Dance was originally included in public education primarily because of its relationship to good health (Kraus & Chapman, 1981). While facilitation of good health is still occasionally stated as a major purpose for dance education (National Dance Association, 1977), it is the major purpose advocated by proponents of "aerobic dance," an approach to physical fitness which uses dance steps and exercises done to vigorous music as a way to make achieving fitness more enjoyable (Sorensen, 1979).

The purpose for dance in education most commonly found in the literature is the facilitation of creativity and

self-expression. As Ruth Murray, pioneer in children's dance, stated,

> Dance and the movement that produces it is 'me' and, as such, is the most intimate of expressive media. A child's self-concept, his own identity and self-esteem are improved in relation to such use of his body's movement. (1981, p. 5)

The element of self-expression is seen as particular to dance even by physical educators who assume that the natural movement of children should be the basis for all physical education:

> Movement, as the content of the dance experience, is used for expressive purposes--as a means for communication. This communication aspect gives dance its uniqueness and separates it from games and gymnastics. (Barrett, 1977, p. 122)

The word creativity is often used in dance literature as a synonym for self-expression. Virginia Tanner, another pioneer and major influence in children's dance, further extended this understanding of creativity, stating:

> Our particular purpose is to open ways that will encourage the child to question, to investigate, to solve problems in more than one way, and to attack the problem at hand with a zest. (1975, p. 33)

A third major purpose noted in the literature is its use as a medium for understanding of the world outside the self, including the natural world, other persons, one's own culture, and that of others. Joan Russell, a major representative of educational dance in England, noted, "We should aim to increase children's powers of observation and their sensitive awareness to movement, sound, shape, texture, and rhythm" (1975, p. 10). Hill (1978) emphasized the significance

of developing understanding of the link between movement and its underlying concepts and images, as a means of educating students' aesthetic sensibilities.

Murray (1981) stated that dance education should also help students understand the different ways traditional dance steps have been used by people of different cultures and historical periods. This is largely the justification for including ethnic dance forms in the dance curriculum.

Murray (1981) also stated that dance activities should help students understand "the ancient and honorable tradition of dance as art and ritual" and "something of the demanding discipline and training of the body necessary for a professional dancer" (p. 7). Thus dance education should help students understand and appreciate dance as part of a culture.

The primary purposes of dance in education, then, as stated in the literature, seem to be the facilitation of good health, self-expression and creativity, and understanding and appreciation of the world. Rarely stated, and often denied, is the purpose of preparing professional performers, a purpose usually left to private studios and therefore to students whose families can afford to pay for dance classes. However, a report by the Arts, Education and Americans Panel (1977) noted the existence of some high schools designed for students with special talent in the arts, including dance. The existence of public school training programs helps make professional preparation in dance available to all students, regardless of income level.

Probably the greatest internal conflict in dance education has been the divergence between those teachers emphasizing preparation for a career in dance and those emphasizing preparation for living a fuller life, a conflict between the development of dance and the development of persons. Alma Hawkins (1982) noted a number of questions which highlight this divergence:

> Should the teacher be more concerned with working toward good dance or with using dance as a means for the development of the individual?
>
> Should the teacher direct his efforts primarily toward the skilled students who have artistic ability, or should he have equal concern for all students?
>
> Should the teacher approach modern dance through technique and body conditioning, reserving composition for advanced students; or should dance provide creative experience at all levels of participation?
>
> Should the teacher choreograph dances for all students, or should the students create their own dances even though the resulting dances be at a lower artistic level? (p. 2)

Hawkins herself clearly supported the view that dance in education should enhance educational goals rather than professional ones, meaning that dance in education should be concerned with the growth of the individual through dance as an art form. The literature in dance education quite strongly supports this view. However, with increasing contemporary emphasis upon career preparation as a goal of public education, it seems likely that the questions raised by Hawkins initially in 1954 will continue to be controversial in the practice of dance education, if not in the literature.

The literature in dance education emphasizes a content of basic movement material to children in the early years of

their dance education, with the gradual inclusion of more stylized dance movement as students get older. The elements of dance listed by Mary Joyce (1980) exemplify the content for dance indicated by most textbooks written by U.S. dance educators:

> The Body (body parts, moves of the body in place and through space)
> Space (concepts of shape, level, direction, size, place, focus, and pathway)
> Force (concepts of sharp/smooth, strong/light, tight/loose, free flowing/balanced)
> Time (concepts of beat, tempo, accent, duration, and pattern)

Russell (1975) and other British dance educators use the movement analysis of Rudolf von Laban in conceptualizing the content of dance education. This framework of Laban is also the basis for many physical educators' study of dance movement. (See Barrett, 1977.) The Laban framework includes four basic categories: the body (<u>what</u> moves), space (<u>where</u> the body moves), effort (<u>how</u> the body moves), and relationship (with what or whom the body or part of the body moves).

The methodology most often proposed in the literature emphasizes a process of exploration and creative problem solving. While Murray noted that imitation may occasionally be appropriate, such as when teaching folk dance steps, she also stated that "the educational and artistic contributions of dance can only be realized by a teaching method that is, in itself, creative" (1981, p. 7).

The literature in dance education demonstrates remarkable consistency regarding content and methodology in dance

education, particularly in the case of children's dance. Yet my own experience in observing large numbers of dance teachers indicated that teacher demonstration, followed by student imitation, was the method most frequently chosen. Even when teachers thought they were using creative teaching methods, what I usually observed was presentation of an image, such as "Pretend you are holding a beach ball," designed to get all children to accomplish a stylized dance movement. Furthermore, not only did the students who entered my teacher preparation courses in dance seem unaware of the significance of creativity and self-expression in dance, but many were actually resistant to the idea. Many initially felt the term "dance" was inappropriate to describe the sort of creative, aesthetic movement responses I attempted to evoke from children. Admittedly, most of these students had had previous training primarily in a private studio, under teachers who were unfamiliar with the literature of dance in education. But I found similar limitations in public school dance classes. I was especially distressed by the increasing frequency with which "aerobic dance" formed the total of the dance curriculum in schools. In this activity (which many dance educators, including myself, consider to be a conditioning program rather than dance), large numbers of students imitate a leader who generally serves as less of a teacher than a model for students to follow along, in order for the exercises to proceed with minimal interruptions (Grenjo-De Rosa,

1982). Educationally this activity seemed hardly more valuable than a game of "Follow the Leader."

I was convinced that all students should have opportunities to take dance classes which would facilitate good health, creativity and self-expression, and awareness of the larger world beyond the self, as well as access to training necessary for a dance career. Of course, I knew a number of teachers--both in public schools, and private studios--who did ascribe to the content and methodology indicated in the textbooks. Furthermore, most of my students became "converts" after spending a year in my classes. It seemed that my mission should be not only to convince school administrators of the purposes dance could accomplish, but to persuade dance teachers to accomplish those purposes as well. I concluded that a well-constructed curricular model would best suit these needs.

The Meaning of Curriculum

I recognize now that my concept of curriculum at that point was a very technical one. I saw curriculum as a means to an end, a "how to do it," a way to accomplish my purposes. At that point, however, I was not even aware of what my concept of curriculum was; it existed in an unexamined state.

As is the case with many unexamined concepts, as soon as I began to examine it, it began to change. While a great many authors and other individuals contributed to this process, I find it crucial to mention four individuals whose

work has been of particular relevance to me: James Macdonald, Maxine Greene, Paolo Freire, and Martin Buber.

Through Macdonald, whom I knew not only through the written word but through personal interaction as well, I was introduced to a broad understanding of curriculum which revealed the narrowness of my starting place. Macdonald wrote of values and visions, of transcendance and goodness and the human spirit--things which I had been attempting to avoid, in favor of more "objective" concerns, in trying to speak to the educational establishment. He made me realize that the concerns of which he wrote are not only legitimate in curricular study, but essential if curriculum is to be anything more than the exercise of control. Further, he demonstrated that we need not--in fact, must not--abandon our rationality and capacity for critical thinking as we bring our humanness into study of curriculum. But neither must we abandon our capacity for playing, imagining, meditating, using our bodies and feelings along with our minds (1978). We must use all of our capacities to help us understand--get inside of, dwell in--that which we study, rather than separating ourselves from it in an attempt to explain it.

Macdonald made clear that science and technology have been the basis for much of our thinking about curriculum, leading to a vision of a school as a factory turning out finished objects. However, Macdonald and Purpel (1983)

pointed out that aesthetics and religion can also function as critical stances for examining curriculum. The aesthetic stance affirms the inseparability of means and ends, and that activities must be worth doing for their own sake, regardless of their outcomes. The religious stance points beyond the everyday world, allowing us to transcend the status quo and recognize the essentially spiritual quality of human existence.

Macdonald noted that, even if we try, we cannot remove our values from curriculum. The two fundamental value questions he posed (1977) have resonated in me, and become a cornerstone for assessing the significance of curriculum and curricular thought:

"What is the meaning of human life?"

"How shall we live together?"

Macdonald was concerned that curriculum theorists reveal their own values and visions (1981a) and he was clear to reveal his--a vision of persons as creators, free agents, capable of making choices and acting upon the world. He saw persons as subjects, not objects; as ends, not means. He believed the kind of world we must make is one that allows us to live together as subjects, as ends--for to do less is to dehumanize us. He believed in the kind of a world in which people are free to become more fully human, living together in justice, equality, and community. Thus a study of curriculum does not deal just with the technical aspects of curriculum, but also with larger issues of life and even death.

My search for answers to the questions posed by Macdonald--what is it to be human, and how shall we live together--led me to an interest in the concept of relationship, and to a study of the work of Martin Buber. Buber saw two different kinds of relationships, which he referred to as the I/It and the I/Thou (1958). In an I/It relationship, I relate to another as an object. This relationship is one in which I experience or use the other. Its can be classified and coordinated. I am in the world of It when I regard an object in terms of its application to specific aims.

The I/Thou relation is the relation of subject to subject. I do not experience the other, but become bound up in relation with it. A Thou cannot be classified or coordinated, or observed objectively. I am in the realm of Thou when I regard things in their essential life.

In these two kinds of relation, not only is the other different, but also the I. The I of the I/It is an individual, differentiating himself from others. The I in the I/Thou is a person with others, feeling from the side of the others as well as one's own side.

Buber (1955) described the phenomenon of feeling from the other side in words which speak to my whole self:

> A man belabours another, who remains quite still. Then let us assume that the striker suddenly receives in his soul the blow which he strikes: the same blow; that he receives it as the other who remains still.
>
> A man caresses a woman, who lets herself be caressed. Then let us assume that he feels the contact from two sides--with the palm of his hand still, and also with the woman's skin. (p. 96)

Feeling from the other side is thus two-sided sensation, in which we feel simultaneously both our own giving and the receiving of the other. We go out to another--but without losing the self; we allow ourselves not only the touching, but being touched. It is in this relationship, this way of living together, that we are fully human.

Macdonald (1975) described three kinds of curriculum theories based upon the major human interests identified by Habermas (1971): those directed toward control (based on a technical model), hermeneutic theories directed toward achieving understanding and consensus, and critical theories directed toward emancipation and liberation. While Macdonald's later work (1981b) saw the possibilities for a different sort of relationship between these kinds of theories, the other two curriculum theorists who have been most influential in my work are often regarded as examples of the hermeneutic (Maxine Greene) and critical theory (Paolo Freire) approaches.

I first met Maxine Greene as a spokesperson for the arts and humanities in education. But it was not so much her support for the arts that I found so important, as the reason for that support and the implications of the reason for curriculum in the arts. Greene is concerned with consciousness--wide awakeness, full awareness. She has noted that most people live their lives as though embedded in cotton wool. She believes that the role of education is to remove students from a state of passivity and semi-consciousness, to go

beyond what is taken for granted and try to make sense of what it means to exist as a human being in the world. She justifies the study of those works of art, just as those works of history, philosophy, and psychology, "that were deliberately created to move people to critical awareness, to a sense of moral agency, and to a conscious engagement with the world" (1978, p. 162). Through my reading of Greene's work, I began to recognize the value I placed in consciousness, and that this factor was essential in my assessment of significance in dance curriculum.

The third theorist I consider essential in my thinking, Paolo Freire, was one I did not discover until this dissertation was underway. But readings of other radical theorists (Appel & King, 1983; Marcuse, 1978), as well as other experiences, had reawakened my social consciousness, and my awareness that our educational system, just as all other cultural institutions, functions primarily to preserve the status quo--a system of haves and have-nots. Freire (1983), however, seemed to go further, speaking from his own experience and thought regarding the possibility of education to facilitate the transformation of the world. Freire began with an assumption about the nature of reality: that it is not fixed, but open to creation and transformation. He also began with an assumption about what it is to be human: to be a subject, not an object, acting upon the world rather than being acted upon. Freire affirmed his faith that all

persons are capable of making their own sense of the world rather than just accepting the meanings given by others. Furthermore, he noted that as soon as persons recognize their own capacity to make their own meanings, they are no longer willing to function as objects subject to control by others. Instead they recognize their own humanness, their own capacity to transform the world into one based upon cooperation and communion rather than power and oppression. Through my association with Freire's work as well as the other radical theorists, I found I could not ignore my social consciousness in looking at curriculum, that I could not ignore a concern regarding whether or not the status quo was being maintained or being challenged.

Thus, as I pursued my doctoral work, certain themes kept recurring to me, reaching a high level of concern--themes of human consciousness and of liberation and relationship. I found myself examining all aspects of my life and work through these lenses.

Clarification of the Problem

Throughout the time of my doctoral studies, as I continued to meet these theorists and others, I also continued my work in dance education--specifically, preparing dance educators. I began to look much more critically at dance education as it actually exists in both public and private settings. As I did so, I recognized much that had been

unexamined. I began to realize that dance education is often a dehumanizing influence as well as a humanizing one. When I was willing to make this admission, a flood of images came as support:

> I saw adults using children, distorting their bodies and driving them from their native language of movement to be replaced by one that the adults prefer to see;
>
> I heard teachers demanding that students sacrifice themselves to the art if they wished to dance;
>
> I saw bodies permanently damaged, through improper instruction or overuse;
>
> I knew of dancers starving themselves to conform to a narrow vision of beauty of the human body;
>
> I saw people using the arts simply as a way to escape the challenges of living in a difficult and ugly world . . . not only the middle-class mothers for whom looking at a daughter in sequins is more pleasant than looking at poverty, but the dancers for whom the image in the mirror and their own pleasures in sweating and achieving become the sole ends in their lives;
>
> I saw aesthetic experience being used as a cheap "high";
>
> I saw educators using the arts not to liberate students but to manipulate them, and I saw students learning primarily passivity, obedience, and rigid thinking.

What I saw then is that dance education just as often diminishes us as it ennobles us. Of course, to make this statement is only to recognize that art is a human creation, reflective of the frailties and limitations of human beings. One may use science for well or ill, we say, so why not art? Dance, like all the arts, has the capacity to liberate us from the boundaries of what is--freeing us to cultivate imaginative visions of what might be--and giving us the realization that we can actualize those visions. It also has the capacity to liberate us to an awareness of our relationship with others, and our responsibility to cultivate that relationship with caring.

Or dance may instead serve as a drug to anesthetize us from feeling pain and ugliness. It may help us adjust to things we ought to change, ignore things we ought to see. It may diminish our capacity to choose, limiting our options in our thinking as well as our movement. It may simply support the status quo.

I found myself asking why, when it appears so obvious that dance can either enhance or diminish our humanness, do we seem to use it so frequently for the latter, and so infrequently for the former? Why do we not choose what and how we teach based upon what will make us more fully human? Why are the most popular approaches to dance education those which do not attempt to disturb the status quo, those in which we are either obediently adapting to or else escaping

from a very problematic world, instead of trying to make it better? Why do we most often choose to use dance to keep ourselves only semi-conscious, instead of liberating us to create ourselves and a world in which we care for each other?

I recognize that such critical questioning is unusual within my profession, and that my questions might arouse the ire of many of my colleagues. We are reluctant to look critically at ourselves and our profession, at least partly in an effort to maintain a united front and muster all possible support for the arts.

Yet I think the reasons go deeper than this. I became aware in identifying my concern that the problem is not limited to dance educators--or even to all educators. We seem to share with humanity in general a reluctance to create a world in which we are both free and responsible for ourselves, and connected in caring relationships with others. Furthermore, the same problem exists not only on a global level--in public decision making--but also on a private level--in the choices we each must make as we live our lives. I do not believe we can easily explain away our disinclination toward both liberation and relationship by citing matters of convenience. The problem is so universal that we must look more deeply. We must look beyond the manifestations of the problem to its source.

Because this problem exists in every aspect of our culture, I do not believe we can solve its manifestation in dance education by developing any particular curricular model. The problem is not so much the insufficiency of present curricular options, but our disinclination to choose a content and process of teaching according to what will allow us to fulfill our human potential for freedom and for connection with others. We must look first and foremost, then, not at what and how we teach, but at who we are--not only as educators, but as persons who - live - in - the - world. The place to start is not with dance education, but with myself. In carrying out this study, I realized I must choose a methodology which did not attempt to look at my field objectively, separating me from my work, but one which allowed me to look subjectively--at myself as a creator of my life and my work.

Methodology

In seeking an appropriate methodology for examining the problem, I became aware of the similarity between my task and the process of doing art. Both involve an attempt at making meaning of my relationship with the world. Seeing connections between moments in my personal life, issues in my chosen profession, and larger public issues is much like recognizing the connection between my own movement and that in the world.

In art, it is the connection between the intensely personal and the universal that gives significance to a work;

pure self-expression, without relationship to universal concerns, is not recognized as great art. Similarly, research becomes significant when a personal question has implications that go beyond the individual to the society as a whole.

Recognizing connections is at the center of the process of doing art. Even in the most abstract work, there is still the relatedness of line, color, sound, or dynamics that makes the work of art a whole. In traditional art, the artist was assumed to <u>create</u> these relationships. However, the avant-garde artists especially in the late 60's and 70's helped shatter this assumption. These artists recognized--and demonstrated--that relationships exist in the universe whether or not we choose to see them. Music exists in everyday relationships of sound if we choose to hear them; dance exists in the relationship found in everyday movement if we choose to see it. The task of the artist became not creating the relationships, but becoming aware of them, and revealing them in a form. The task of the observer, in looking at the form, is to look as an artist, rediscovering relationships. It is this tradition for doing art that has the most relevance for the kind of research I have pursued.

The idea that doing art--whether as artist or observer--might serve as a model for my learning and research is not an original one. A number of contemporary social scientists have encouraged us to look not only to movement, sound, and shape for relationships, but to everyday human activity. In

doing so, Kariel (1972) found that every human act may emerge as a work of art. He encouraged us (1977) to look first at the familiar experiences which make up our daily lives. When we look at seemingly trivial incidents in the same context in which we would look at a painting or poem, they take on new meaning. We may see that a child having a temper tantrum, for example, is literally "making a scene," creating a form for gaining recognition. When we look at our own lives in this way, we may become more capable of looking similarly at the world. Political action becomes a form of art as we create increasingly penetrating images of prevailing institutions. Through such images, we may recognize the missing parts of our lives and bring them into balance, making our lives whole.

Sociologists Nisbet and Brown also see the significance of thinking of their discipline as an art form. Nisbet (1976) found similar landscapes (such as problems of urban life) occurring in sociological studies and in literature and paintings. Yet not only are the sources the same, but so are the themes by which sociologists and artists alike make sense of the events of their lives--such themes as community, conflict, power, and alienation. Brown (1977) noted that the logic of discovery in sociology depends upon metaphoric thinking, and aesthetic properties (such as originality, economy, cogency, etc.) are fundamentals of sociological theory.

Eisner (1979) similarly suggested that we look at curriculum in education as we do a work of art. He pointed out that both teaching and curriculum development are not only practical undertakings but artistic ones, and traditional, quantitative measurement does not and cannot reveal the artistic aspects--taste, design, wholeness, creativity, sensitivity. Eisner proposed that the same criteria and processes that we use in art criticism are also appropriate in evaluating education. Effective criticism, whether in the arts or education, demands first of all knowledgeable perception of what is subtle, complex and important; the critic then discloses the qualities or events perceived. Of course, literal translation is impossible for many of the meanings the critic perceives. Thus poetic language--metaphor--is appropriate for revealing the qualities of life found in the classroom as well as in a work of art.

Read (1966) advocated an actual fusion of the concepts of art and education, so that "when I speak of art I mean an educational process, a process of upbringing; and when I speak of education I mean an artistic process, a process of self-creation" (p. xxviii). He saw art not so much as a separate subject to be taught, but as a way to teach any subject; it is concerned with the apprehension and understanding of wholes and relationships, the workings of the imagination, and creative activity.

To Maxine Greene (1980), the process of education itself involves learning to look as an artist, for education, just

as art (and philosophy) has to do with expanding consciousness--"with empowering persons to move, to find new openings in experience, to make connections, to go beyond what they are taught" (p. 1). She found that encounters with art are important in education because they serve as models to help us look at the world and at our own lives. This way of looking involves a wide-awakeness, a conscious engagement with the world, rather than passively existing in it. Just as art, learning is, on one level, "a conscious search for some kind of coherence, some kind of sense" (1978, p. 3). Learning is also a process of making new connections in experience, recognizing themes and problems, imposing pattern.

Yet learning is not merely a discovery of abstract concepts and forms in the world "out there." As Greene (1978) noted, being wide-awake in the world means also confronting ourselves--our personal histories and lived lives. Through such encounters we are moved to understand what it is to live in the world, and what it is that we live for.

For Greene, then, learning involves looking not only at the world but at ourselves just as we would look at a work of art--seeking patterns, form, and meaning. Yet meaning exists neither in the world nor in ourselves, but only in our relationship with the world. The knowledge that we seek is not merely self-knowledge, nor knowledge of things of the world, but an understanding of the meaning of these things

in our lives. Such understanding illuminates the choices that we make as we live our lives.

James Macdonald (1981b) also justified art as a valid process in research. He noted three kinds of methodologies which generate understanding of reality: science, critical theory, and poetics. Macdonald pointed out that poetics is often overlooked as a methodology, and as a result we overlook a large segment of reality:

> Science . . . cannot deal with ultimate meaning, and critical theory . . . leaves open the questions of infinity and eternity. For this and a host of more mundane aesthetic aspects of reality we need poetic participation in meaning. (p. 135)

Macdonald observed that all three kinds of methodologies operate in a circular relationship with respect to theory and practice: action is grounded in how we see our reality, but our reality changes as we engage in action and reflect upon it. Thus theory and practice are not separate from each other, but generate and continually transform each other. Macdonald referred to this relationship as a hermeneutic circle, finding that it is a search for meaning which sets the circle in motion and continues to fuel it.

When the methods of poetics are utilized in this circle, the process is more personalized and biographical--insights, images, and imaginative symbols are created as possible meaning structures. However, these meaning structures are examined not just in terms of their own coherence, but even more by the concrete, practical experience of the participant in relation to them.

Pinar (1978) similarly found that scientific methodology leaves out much of what is important in curriculum--namely, the meaning of the educational experience, which he referred to as currere (from the Latin root of the word curriculum). He found that, in order to study one's own experience, it is necessary to get underneath our exterior ways of thinking and attend to our own consciousness. He suggested that we utilize a methodology in which we focus on internal questions, allowing the mind to "free associate" (p. 537), allowing ourselves to "fall into past experience, to record this experience with as little editing as possible" (p. 538). When the researcher of currere has sufficient data, analysis may begin.

While Pinar indicated less certainty regarding how the analysis might proceed, he suggested that a hermeneutic process, in which one looks at one's own data as one might look at imaginative literature, is appropriate. The goal of this process of analysis is the generation of meaning and understanding.

The procedure I have chosen for my research emphasizes a poetic methodology in the search for understanding of my own experience as a person in the field of dance education. I have begun, in Chapter II, with the building of a conceptual framework for study of the problem.

In Chapter III I have most clearly utilized a poetic methodology in a series of six reflections. I re-examined

aspects of my own personal history--reflecting upon moments from my past and what they mean to me in my present. These recollections are of moments from my childhood as well as my life as a mother, a dancer, a student, a teacher, a person. I must warn the reader to be prepared to go for periods of time without reading about professional issues. I will also give the reader the firm reassurance which I occasionally doubted as I began my journey--that I eventually return to those issues. The person who returns, however, is different from the one who sets out.

In these reflections, I have sought images and symbols which seem to have meaning beyond my own biography. I have engaged in a dialogue with theory on a personal level, and from this reflection and dialogue, I have generated a new understanding of the relation between my own personhood, my profession in dance education, and the larger world in which both I and my profession exist. In Chapter IV I have attempted to translate these understandings into a renewed vision for dance education.

And what does such a study accomplish? Perhaps I first need indicate what it does <u>not</u> accomplish. Doing art, the process of expanding consciousness of relationships of myself-in-the-world, does not solve the problems, does not give us guidelines for action. Art gives us not solutions but only understanding. But as I see it, the understanding given by art is not the understanding of something "out

there," but an understanding of the relationship between the individual and something out there. And with relationship comes responsibility--the responsibility to live our lives in a way that acknowledges the relationships.

I am reminded of my young son's long engagement with nightmares, which were disrupting not only his sleep but that of other family members. My suggestion that he draw pictures of his dreams, and tell the stories, was not meant to stop his nightmares, nor did it do so. What it did do, however, was allow my child to see that his dreams, just like his pictures and stories, were his own creations, that he participated in what was frightening him as well as what was entertaining him. Through this awareness he did not rid himself of dreams, but he did develop a great deal of power to scare away his own nightmares, to turn his dreams off and on to suit his needs.

I do not expect my research to solve the problems of dance education. But I do hope to generate an understanding of how we participate in the problems, and the responsibility we bear for them. And I hope that that understanding will give us the power to transform not only our profession, but our lives and the world.

CHAPTER II

THE CONCEPTUAL FRAMEWORK

I have already indicated that art--poetics--serves as the methodology for my research. It is thus appropriate that I find poetic language--namely metaphor--essential in a statement of the problem. We often think of metaphor as a simple grammatical device, a figure of speech, something clever and imaginative used by artists. Nisbet (1976), however, reminds us that metaphor is a way of knowing, a way of seeing relationships that is essential to human thought. Belth (1977) similarly recognizes that there are many things about which we cannot speak directly or literally. He notes that metaphor allows us to use something about which we know a lot to explore something which is unfamiliar or unknown.

As a person, what I know most about is myself. Perhaps related to my background as a dancer, I have found that my context for understanding the unfamiliar often arises from within my own body. In the present work, the most predominating metaphor arose from within my body when I thought of the issues of liberation and relationship. I felt these issues as two directions. Liberation is the vertical direction--which takes us from low to high, from the earth to the air. This is the direction of <u>growing</u>. Relationship is

the horizontal/sagittal direction--taking us from inside to outside, from within ourselves to connection with others. This is the direction of <u>being</u>.

This metaphor is no mere imaginative vision. It is present in every perception of my being in the world. I know the vertical dimension from the times I feel on top of things--when I have just conquered a movement--or a situation--or when I impose order. I also know the vertical dimension from times of defeat. I know it when I look up to someone. We stand up to show respect, lower ourselves or our eyes to show deference to authority. I know the vertical dimension from feeling put down, "crushed," or manipulated, from feeling responsibilities weighing me down.

I know the horizontal dimension, connecting inner and outer, from holding hands, from an embrace, from meeting someone's eyes in a moment of recognition, from working alongside.

An image of horizontal and vertical first came to mind from my discoveries in dance--the image of balance. I used to think that balance was only about the vertical dimension--trying to get up. I had struggled through all of those exercises in dance which end with a balance in relevé. The emphasis was always upon alignment and lifting; if all the "spools" were lined up, balance should be automatic.

But it is impossible to balance two pencils on top of each other, no matter how straight they are. The only way

I could balance when thinking up was through control--holding on--and the tight, tense holding inhibited any other movement, even if I succeeded in keeping my balance. One of my most important discoveries in dance was that balance is not only about pulling up, but also about sending energy downward and outward--feeling my full dimensionality. And this way of balancing also gives me freedom to move, instead of remaining frozen in fearful control.

In art, metaphors allow us to translate an inner urge into an artistic work. Similarly, I found that use of the horizontal-vertical metaphor allowed me to state my concerns with considerably more clarity.

The very name of my profession--arts education--implies a combination of directions. Education ordinarily feels like a vertical journey, and knowledge feels like a vertical relationship. Learning is often equated with mastery. One must master the principles of math--get on top of them--before one can become a mathematician.

The arts are supposed to bring us another kind of knowledge--self-awareness, and awareness of our relation with others. This kind of knowledge puts me not on top of another (in mastery) or beneath another, but simply with the other.

Arts education implies that both of these directions are present. However, arts education seems unable to bring its directions together. Usually arts education is viewed

as a completely vertical journey, just like math education. In this view, one must similarly master the skills of dance before one can become a dancer.

Occasionally an arts education program attempts to deal with the horizontal direction--to focus on self-awareness and being together. My colleague calls it "feel good dancing"--with some contempt. It never carries the significance that experience with "real art" brings, and it most often seems to degenerate into self-indulgence. This seems to be what happens when we try to stay horizontal, like an infant who becomes so comfortable with the horizontal that he desires to stay in a state of dependence. If we do not leave mother's arms, we can never know the greater pleasure of return out of choice rather than dependency. The vertical journey obviously carries with it a risk--but only this risk can keep the horizontal from degenerating.

But concentration only upon the vertical also leads to degeneration. The history of dance offers an especially vivid example of what happens when the focus is entirely on the vertical. Whenever the emphasis of dance has been a striving upward, whether literally, on the toes, or figuratively, it has deteriorated into stereotypes and decadence (Kraus & Chapman, 1981). Innovation becomes perpetuated as custom, and new technical achievements serve merely to display themselves. It is as though, in rising too high, it becomes disconnected from its source, significant movement.

This was especially true of the post-Romantic era in ballet, when the hierarchy of the ballet company also reflected the verticality of movement. The advent of modern dance was significant not only in bringing a full dimensionality of movement to dance--allowing dancers to release into gravity as well as resist it, to go off center as well as to stay carefully on a vertical axis. It also meant the disruption of the hierarchy of the ballet, in favor of equality of roles.

The field of dance education is in need of the same fullness of dimensionality as the performing art itself. As I began exploring the relationship of the impulses toward the vertical and the horizontal, I hoped that my journey might generate a vision which would bring to dance education something of the wholeness which modern dance brought to the development of dance.

But I recognized that my concern with the relationship between the horizontal and vertical dimensions within arts education was only a mirror of my personal concerns and those in the larger world. The private concern was my own ambivalence and sense of conflict related to the two directions to which I felt pulled. One was the vertical direction--the path upward--toward autonomy, growth, and creation . . . creation of myself and the world. The second was the horizontal direction--toward integration, communion, and being. These formed the basis of the conflict which presents

itself to me in the choices I must make in living my life--between work and play, office and home, reading about relationships or engaging in them, closing my door to write about teaching or leaving it open for my students to enter.

Like many women trying to engage in a professional life without loss of personal relationships, I felt the directions as pulls alternately taking me this way and that, at times keeping me from fully giving myself to either.

And yet I experienced the conflict with some relief, for I feared what happens when either of these directions proceeds uninhibited. This takes me to the public concern. I saw the vertical impulse out of bounds--overgrown cities with little concern for the environment, scientific and technological progress with no sense of human values. In our concern to control the world, instead of live in harmony with it, we have come close to destroying it, and also ourselves. Yet to surrender to the other impulse is merely another form of extinction--whether through drugs, love-ins, religious cults, or the Nazi youth movement.

The root of the concern, then, was these two directions, which not only are the basis for our human existence but threaten to destroy it through lack of integration and balance with each other.

The same impulses which are present in my own life, intersecting in such a way as to limit both growth and being, are also present in the public domain. There, however,

they seem not only separate but dangerous in that separation. Yet I felt a certainty that understanding the conflict in the private domain is a path to understanding the crisis in the public domain and the challenge of arts education--and vice versa--and perhaps from this understanding one might generate a new vision in which these directions would not compete with each other, but rather complete each other.

The journey toward understanding has not been without risk. In order to explore the vertical direction, I found it necessary to deal with all of my issues, perceptions, and fears related to growing up--what it means to go from a child to an adult, from a girl to a woman, from the floor to the air. I had to uncover the fears, the reasons that keep this journey from being fulfilled, the fears from below that both stimulate and inhibit growth--rather like the cat holding a mouse by its tail, terrifying it to escape at the same time that it prevents escape.

The horizontal direction is also the source of fears, for the horizontal position is not only that of the helpless infant, but also that of death. (If I go out beyond my center, beyond myself, will someone, something be there to catch me , and can I get back?)

It is the impulse to understand that has been the driving force behind the educational journey which I am undertaking. Understanding--and education--usually feel like a vertical journey. In a drive to make sense of something, to

find pattern and order, I need to get on top of it. I need some distance to see things clearly.

But there is another kind of understanding that I also know--when, in wanting to understand another, I go out to the other, and let the other enter me. The other may be a person, a dance, a piece of sculpture, but I feel us touching each other, and we know each other. But if I try to describe this knowledge (objectively), I feel myself moving out of the horizontal relationship, needing the vertical perspective.

To say that both kinds of knowledge have been important in this study only implies the need for both the horizontal and the vertical within my work.

The impulses which I have described as horizontal and vertical have been described as well by other authors. A study of the work by Bakan, Koestler, and Fromm helps to fill in my intuitive sense of them. I have found further understanding through the study of several feminist theorists (Dinnerstein, Chodorow, and Gilligan) as well as the work of Martin Buber.

David Bakan (1966) uses the terms <u>agency</u> and <u>communion</u> to refer to the two impulses I termed <u>vertical</u> and <u>horizontal</u>. <u>Agency</u> has to do with the existence of the organism as an individual, and is manifested in self-protection, self-assertion, self-expansion, and separation. Other characteristics are the urge toward mastery and repression of

thought, feeling, and impulse. Since mastery and repression are major features, Bakan finds a deep connection between this impulse and the musculature, for it is through our musculature that we first experience control. However, despite the pleasures that we experience through the accomplishments of agency, it is also characterized by alienation and aloneness--the unavoidable results of separation.

Communion, by contrast, is manifested in a sense of being at one with other organisms. Removal of separations and repression, and contact, openness, and union are features of communion. While agentic knowledge is characterized by mastery, the knowledge of communion is an intimate understanding.

Bakan also points out a gender connection within each of these: agency as a masculine impulse, and communion as a feminine impulse. The work of Dinnerstein (1977), which I shall discuss shortly, explores the basis for this significant connection.

Bakan sees that the impulse toward agency dominates the impulse toward communion, and this domination leads to aggression and death, whether turned outward to others or inward to ourselves. He demonstrates how both the Judeo-Christian tradition and psycho-analysis are traditions which attempt to heal the split between the agentic and communal impulse, thus making us more whole.

While Bakan acknowledges that these two impulses are both part of the whole person, it is apparent that he regards agency as a "necessary evil" in our humanity. He points out that the religious image of Satan--a projection of what is evil and sinful--is composed of agentic features. Communion is the state of grace, and agency results from the Fall--the burden we must thereafter bear.

Arthur Koestler (1979) similarly sees the two impulses, which he refers to as the self-assertive tendency and the integrative tendency, as the two "faces" of the human being. However, he points out that the trouble with the human species is not an excess of aggression, but an excess capacity for fanatical devotion. To Koestler, the greatest evils in history have been committed in the name of unselfish loyalty.

Koestler finds that, when an organism is exposed to stress, the aggressive defensive emotions (of the self-assertive tendency) get out of hand, which can lead to pathological changes. However, these can be kept in check by the integrative tendency of the larger society: if an individual cannot control his own rage, the society will restrain him.

However, there is no similar "check" which operates when the integrative tendency gets out of hand. Ideally the integrative emotions--those which urge us toward self-transcendence--are satisfied through such activities as art,

religion, or participation in a political cause. However, when the need to belong is deprived of adequate outlets, the individual becomes frustrated, and "may lose his critical faculties and surrender his identity in blind worship or fanatical devotion to some cause, regardless of its merits" (p. 60). At this point, the act of identification with the group, while a self-transcending act, reinforces the self-assertive tendency of the group--so there is no "check" upon the runaway impulses.

Koestler presents a good deal of evidence regarding the inevitability of man's abandoning his humanity as he merges his unique personality into institutional structures. Our desire to integrate--to be part of something larger than ourselves--induces a change in morality and abrogation of personal responsibility.

Koestler sees that the source of this capacity of the integrative tendency to "run wild" is the long period of dependency in infancy which characterizes the human species. This long period of dependency upon authority accustoms us to obedience to a higher authority. Integration--connection--becomes so important to us that we will even give up our identity as individuals--and therefore our responsibility for our own actions--to recover the belongingness we felt in infancy, entering the womb of whatever social group to which we surrender our identity. Koestler sees control as the only solution, an unavoidable necessity if we are to avoid extinction.

Eric Fromm (1941) refers to the two aspects of human existence as freedom and security. He notes that these are defined differentially during various historical periods as well as during an individual's lifespan. While we become physiologically separate at birth, we are obviously not functionally independent. The child does not fully recognize its own separateness for years. In the early years, therefore, submission to the authority of others differs in quality from that which exists once separation is fully perceived.

The more the child grows, and the more that the early ties are cut off, the more the child develops the impulse for individuation. Yet the process of individuation is characterized by a dialectic quality. On the one hand there is a growth of self-strength--physical, mental, and emotional--and a perception of self as strong. The other aspect of individuation is a sense of growing aloneness. As we separate from the world and begin to recognize that it is stronger and more powerful than we shall ever be, and often threatening and dangerous, we feel powerless and anxious. Therefore an impulse arises to overcome the sense of aloneness by submerging ourselves again in the world. Yet we can never return to the security we knew in mother's womb. Once we have begun the process of individuation, we cannot give up any of our independence without hostility and rebelliousness. Submission is therefore not an acceptable way to avoid aloneness and anxiety.

Fromm finds that there is only one way of avoiding aloneness and anxiety which is productive, and that is a "spontaneous relationship of man and nature, a relationship that connects the individual with the world without eliminating his individuality" (p. 30). The primary expressions of such a relationship are love and productive work. Yet this new kind of relationship and solidarity with others is possible only if the child has been able to develop the inner strength and productivity which are its premise.

However, Fromm notes that in the growth of an individual, increasing separation, which occurs automatically, is not always balanced by a corresponding growth of the self which would allow new and more satisfying relationships to exist. Thus both freedom and relationship may be perceived as threatening--freedom because we perceive also our own powerlessness, and relationship because we perceive it only as loss of our independence.

I experienced the impulses and conflicts described by Bakan, Koestler, and Fromm before I discovered these authors--and I know them not just from looking at the world and at my life, but from within my own body. These impulses obviously go back a long time--to a time before words, to my own experience of lying horizontal and helpless in infancy, and my discovery that vertical stance was the source of control over myself and my world.

The significance of that early period is impossible to recollect, because it existed in "that emotionally crucial period when feelings are formed entirely without words, feelings which then survive without being touched by words" (Dinnerstein, 1977, p. 84). The only way to rediscover these feelings in their fullness is through our preverbal and prelogical sensibilities--taste, touch, and smell, facial expression and gesture, and mutual accommodation of bodily position. I have found it to be one of the blessings of parenthood that I may re-live, through my children, moments which are lost to my own consciousness. . . .

My daughter was 6 when the birth of her brother brought new privileges for her as big sister. I tried to make these special enough that they would more than compensate for the loss of position as only child. I tried to express my pride in her independence as often as I felt pleasure in my relationship with a very dependent infant. Yet her conflict was painful--I want to go with you but I want to stay here. Each choice I presented was met with a tormented "I can't decide." What she really could not decide was whether it was better to grow up and depend on herself, or stay dependent upon others. Every move toward independence seemed to take her farther from that warm, secure first union of which her new brother was such a visible reminder.

It is very easy to dismiss the significance of the early union as we recognize the power of our own rational

consciousness, and feel in control of our lives. In fact, it is probably the fear of being under the control of our mysterious past that keeps us from exploring it and understanding it in a way that will free us from its control.

But if I can loosen that fear for a moment, I cannot help but be struck by the continuity between the perceptions of the infant and child and those which are feeding any current ambivalence. The work of Dinnerstein (1977) illuminates this observation considerably. She finds that the first union with the mother--that time when we perceived no boundaries between the self and mother--seems to be the prototype of all those experiences in which we "lose ourselves"--through religion, art, meditation, sex, or cultic ritual. Our ideas of horizontal connection with others seem rooted in infant sensation.

Yet this early union was not without pain. No mother, no matter how attentive, can satisfy all of a baby's needs. Dinnerstein, just like Koestler, notes the significance of the long period of human dependency as infants, but with different conclusions: we stay dependent long enough to become aware of our own powerlessness. While there are many pleasant sensations associated with the early union, there are also unpleasant ones, and we recognize our helplessness (as infants) to control them. So we begin reaching out for those things we want which mother does not offer, and we come to know the pleasure of satisfying our own needs.

Yet as soon as we begin to strive to control our lives--to grab the things we want and push away those we do not--we also begin to lose the comfort of the total union. The only solution--allowing us to control ourselves and still receive the love and attention from mother--is obedience to her. So we find ways to achieve those aspects of control which will please mother. Through obedience we can cut the risks of independence.

In order to go beyond this state--beyond the obedient child--we see that we must overthrow the authority with which our status is connected. This authority is, of course, the mother. By comparison with the omnipotence and total authority of the mother, paternal authority is felt as "a refreshing presence." Because mothers are the dominant care-givers for infants, our sense of their power is different than our sense of paternal power.

> His power is more distinct and clearly defined than the mother's, his wisdom less eerily clairvoyant. Because he is a creature more separate from ourselves, our resentment of him is less deeply tinged with anxiety and guilt. And our love for him, like our anger at him, lies outside the shadowy maternal realm from which all children, to grow up, must escape. (Dinnerstein, 1977, p. 176)

The control of the father, then, is a more distant control--one which is more rational, more objective simply because it was not part of our prerational, subjective lives as infants. It is this kind of authority toward which we strive. Distancing ourselves from others, and objective control in dealing with them, seem essential to us if we are

to leave behind our helpless and obedient childhoods and grow up. The manifestations of such strivings become apparent when we look at the world, and recognize that objectivity and control have become defined as primary goals--necessities--of industrialized society.

Dinnerstein sees that this current state of society results from society's gender arrangements, in which we make infant care only a mother's job. If we knew our fathers as well as our mothers in the early period of infancy, we would not have

> a different, apparently blameless category . . . temptingly available as a focus for our most stubborn childhood wish--the wish to be free and at the same time to be taken care of-- [therefore] we would be forced at the beginning, before our spirit was broken, to outgrow that wish and face the ultimate necessity to take care of ourselves. (p. 189)

It is the fear of returning to the helpless dependency which we knew as infants, lying in a horizontal position, that drives us upward toward achievement and enterprise as surely as we were driven as infants to achieve erect (vertical) stance. Yet our need for connection is as strong as our need for separation, even though our sense of relationship with others in a horizontal dimension is connected for us with feelings of helplessness and dependency, and fears of death. So instead we try to connect with others vertically--through obedience to them and/or controlling them.

It is at this point that an interesting gender difference becomes visible. Women--including myself--most often

seek connection through obedience, and avoid control, while men most often seek control. And, at the same time, women are vested with, and usually sustain, responsibility for maintaining the horizontal connection--for tending to feelings, nurturing and caring. I will explore the relationship between obedience and the horizontal impulse shortly. But first it seems important to understand why women are the keepers of the horizontal connection.

The work of Nancy Chodorow (1978) is especially helpful in illuminating how and why this connection develops for women, and the work of Carol Gilligan (1982) illuminates its implications for moral development. Chodorow notes that, for mother-reared boys, gender identity is critically tied to separation (from mother) and individuation. Growing up as a boy means cutting this horizontal connection. For mother-reared girls, however, growing up female requires identification with mother. As a result, male gender identity is threatened by intimacy; female gender indentity, by separation. This early experience within the family is reinforced by the whole experience of childhood in our society. Gilligan finds that the view of the world men develop thus focuses on people standing alone, connected by systems of rules. By contrast, a woman's view is that of a world composed of human relationships, a world cohering through human connection in which life is sustained by activities of care.

This different reality of males and females generates differing conceptions of morality. Gilligan finds that, for individuals who are concerned with achieving and maintaining autonomy, a conception of morality revolves around the idea of rights, making sure that private rights are not interfered with. Therefore justice has to do with resolving conflicting rights, according to principles which are accepted by all rational persons. Equality is one of these principles. Development of a moral sense is tied to an understanding of rights and rules; we must have knowledge of such rules (knowledge attained by vertical growth) in order to follow them.

For individuals who are concerned about maintaining connection, a conception of morality revolves around the idea of responsibility for others, making sure that we help another when we can. While rights in the male sense of morality apply equally to all, Gilligan notes that equality does not give attachment. As an individual in one of her studies stated, "Equality fractures society and places on every person the burden of standing on his own two feet" (p. 167). In the female voice, the concept of equity replaces that of equality--requiring that we respond to individuals by attentiveness to differences in need. Development of a moral sense requires acquiring an understanding of relationships--knowledge that is acquired not by stepping outside of relationships (the requirement of objectivity) but by

being in them. Thus the moral sense for women develops horizontally (counter to the direction of the drive for autonomy), while in men it develops vertically (supporting the drive for autonomy).

Yet, as Dinnerstein points out, the task of girls is not only to identify with mother, but to separate from her if they are to grow up. Paternal authority is the route to escape for both male and female children. However, because of the specific gender connection of both the early authority (mother) and the lesser authority which is the escape (father), paternal authority is available directly to males, but only vicariously to females. While both men and women see male rule as an escape from the total authority of mother, women are not only denied the opportunity to rule/create the world, but also freed from its risks and responsibilities. Instead, it is women's role not only to take care of men, but to voice their emotional misgivings about the process of history-making, questioning its significance in comparison to the satisfaction of being in relationships. This allows history-making to continue unencumbered. Men, then, count upon women to do their feeling for them, and women count upon men to do their ruling for them. As Dinnerstein shows us, men and women have collaborated to continue making a devastating history. The horizontal connections, for which women are responsible, are the means by which women participate (vicariously) in the vertical process of male rule.

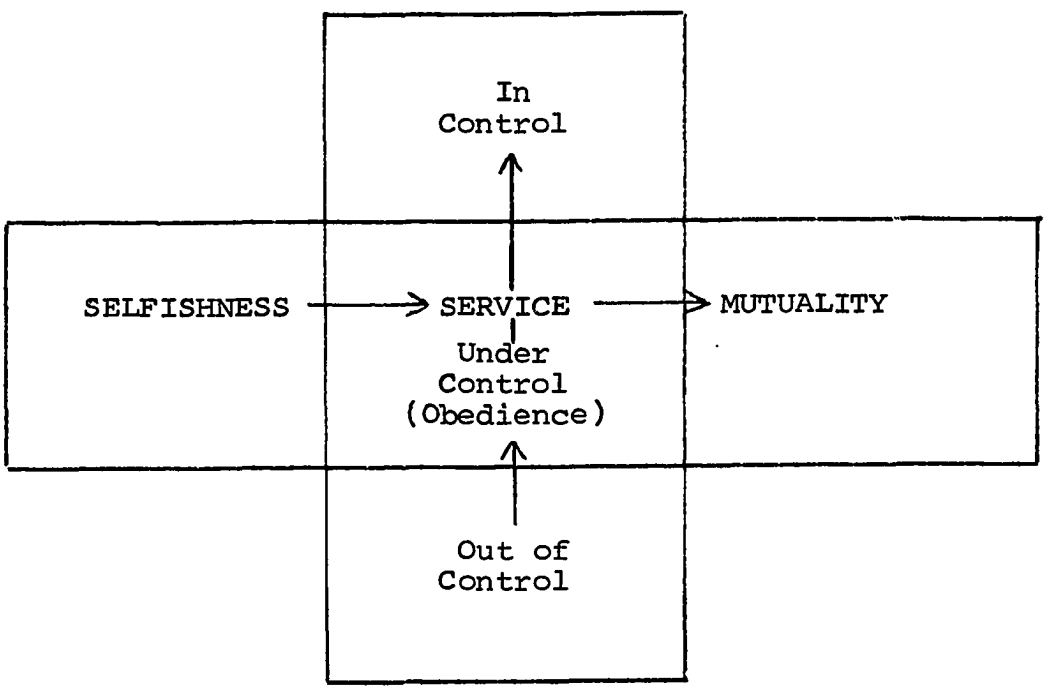
Gilligan's conception of the three stages of women's moral development adds further to my understanding of the relationship between the vertical and horizontal impulses. The first stage described by Gilligan is egocentric, concerned only with survival of the self. The transition to the second stage is brought on by a consciousness of selfishness and responsibility, which allows the individual to shift to the second stage, in which goodness is seen as service to others. This stage is characterized by a "paralyzing injunction" not to hurt others. Eventually, however, conflict may arise in situations in which there is no way to avoid hurting someone, or when helping others is at the price of hurting oneself. The third stage involves a shift from goodness to a larger ethic of care--care for oneself as well as others:

> Then the notion of care expands from the paralyzing injunction not to hurt others to an injunction to act responsively toward self and others and thus to sustain connection. A consciousness of the dynamics of human relationships then becomes central to moral understanding, joining the heart and the eye in an ethic that ties the activity of thought to the activity of care. (p. 149)

I find the word mutuality helpful in describing this third level of moral development. While Gilligan did not use this word, her discussion of this stage reminds me of Buber's (1958) reference to mutuality in writing of the I and Thou relationship. The I and Thou relationship is one of mutuality because neither I nor the Other is negated

nor made more important; we are instead present to each other, and therefore affect each other.

Gilligan's description of what I call the horizontal dimension in women allows me to see how the vertical and horizontal impulses have been connected in myself. The vertical impulse seems to develop in three stages: from the chaos of infancy (in which we are out of control) to obedience (when we are under control) to mastery (when we are in control). If we combine this with the developmental stages of the horizontal impulse as described by Gilligan, it looks like this:



According to this diagram, the two axes intersect in the middle stage of development of each impulse--obedience (of the vertical axis) and service (of the horizontal axis). Both of these stages are characterized by a focus on others: the locus of one's self-worth rests in another person--the one to whom one is obedient, the one to whom one gives service. It is at this point that women experience a lack of conflict in their lives. To move upward on the vertical axis feels immoral, because it is outside the boundaries of the dimension in which women experience morality. To attempt to balance the vertical by a simultaneous move to the stage of mutuality on the horizontal axis requires some tolerance for schizophrenia, as the two are contradictory to each other. For women to move beyond the middle stage without such schizophrenia, a new understanding of the impulse toward growth is demanded. Just as Buber and Gilligan offered us a way to understand the horizontal dimension which allows us to outgrow the infant's conception of a dependent horizontal connection, we also need a way to understand the vertical dimension which allows us to participate in our own growth and autonomy without depending on obedience or control.

The pleasure of enterprise--verticality and growth--is deeprooted, sturdy. Even when my ambivalence clouds my pleasure in my own accomplishments, I can see the pleasure purely in my children. The "I can <u>do</u> it!" that marks the

first time to shinny up a rope or do a back handspring is a way of saying "I am." But, as we outgrow childhood obedience, we as women also outgrow the capacity to feel so purely the pleasure of creation of our selves and our world. Dinnerstein notes that we put too heavy a burden upon its capacity to make life worth living, and this is what makes effort--the kind which would otherwise give us intrinsic pleasure--seem like work and success seem hollow. Because we try to make our enterprise bear an unreasonable burden, we forfeit the opportunity to enjoy its legitimate pleasures.

It is not that I disregard the high extension of the leg or the triple turn. It is not that I disregard the clever choreographic solution. But by themselves they are nothing but empty shells, form without content, deserving to be called <u>tricks</u> rather than <u>dance</u>. What is it that gives life to the forms? What is it that can remove the ambivalence from the achievement?

Buber (1958) notes that the artist does not create empty forms and then fill them with the life of the spirit. The life in art comes from the relationship between the artist and the form, the relationship of an <u>I</u> (an artist) and <u>Thou</u> (a form).

> This is the eternal source of art: a man is faced by a form which desires to be made through him into a work. The form is no offspring of his soul, but is an appearance which steps up to it and demands of it the effective power. The man is concerned with an act of his being. If he carries it through, if he speaks the primary word out of his being to the form which appears, then the effective power streams out, and the work arises. (pp. 9-10)

But when the work actually becomes a concrete thing which can be looked at and admired by the artist and others, it is no longer a Thou, but an It:

> I lead the form across--into the world of It. The work produced is a thing among things, able to be experienced and described as a sum of qualities. (1958, p. 10)

But, Buber tells us, if the work has been created in relation, then the seed of that relation remains in it. And it is this seed which generates the relation which is still possible with the work:

> From time to time it can face the receptive beholder in its whole embodied form. (1958, p. 10)

We cannot stay in relation in the world of Thou, in a state of being. We can only pass through it, and then return to the world of It, where the everyday tasks of life are accomplished. But, according to Buber, the state of being, the relation of I and Thou, is the only reality. If we can enter this realm, we can carry its seed in the time we spend in the other world. This makes possible the hallowing of the everyday.

There is a certain incongruity in reading Buber as part of the journey toward a degree. To close the door, isolating me from my family in order to read a book about the significance of relationships, makes the whole educational journey seem questionable. Buber wrote:

> I knew nothing of books when I came forth from the womb of my mother, and I shall die without books, with another human hand in my own. I do, indeed close my door at times and surrender myself to a book, but only because I can open the door again and see a human being looking at me. (1957, p. 4)

Yet there is such a ring of truth for me in reading Buber. Surely there is more reality in conceiving and bearing and nurturing a child than in conceiving and delivering a dissertation, in spending time with a friend than in struggling through philosophical anthropology. My pleasure in growing and accomplishing obviously reflects my mortal weakness--the result of eating the fruit of the Tree of Knowledge.

Dinnerstein (1977) gives me another perspective: the journey upward is no less real than that which takes us inward and outward, but it is rather that we have poisoned it, through maintaining our infantile conception of both dimensions. Dinnerstein sees that communion, relationship, is more significant to us because it reminds us of that first union in which we were completely safe, completely cared for. But we can never recover that first ecstatic union unless we lose ourselves, which we fear because we dread the feelings of helplessness which were also part of that experience. So we deny the possibility of momentary recapture of its flavor, mellowed by our awareness of our own mortality:

> . . . the joy of a creature who knows time and senses its own separateness, who has become familiar with striving and with the ebb and flow, the melting together and drawing apart, that form the living tie between its fragile individual existence and the existence of the hurtful, entrancing surround; it is the joy of a creature who remembers and anticipates less primitive ways of feeling and, suspending what it knows, what it remembers and anticipates, surrenders itself to the melting, flowing moment. (Dinnerstein, 1977, p. 144)

It is when we deny the possibility of recapturing the flavor of the early union that we place too great a demand upon the vertical journey. Because we resent what it does not do, we deny the possibility for the meaning it can give to our lives if it is completed by the other dimension. So we remain ambivalent about growing up, about making a world, as well as about our bodies as the instruments of communion.

Thus both Dinnerstein and Buber see that the vertical and horizontal dimensions must be connected if we are to outgrow the ambivalence of my personal concern and avoid the dilemmas I posed in the public concern. But what I see as most essential tc my understanding is that this is a new kind of connection based on a new understanding of the dimensions. And what makes this so scary is that in order to find the new connection we have to give up the old one.

The old connection was based upon the childish need to be taken care of--to avoid, in the ultimate sense, that final responsibility for ourselves. We fear what it means to be ultimately alone. Isolation is death in life--the pain of death without the release. So we avoid isolation in our upward journey, clinging to others in obedience and control. To give up this vertical connection is to be alone with our own doubts about the worth of our achievements, to have to really deal with ourselves. Dinnerstein reminds us that these are legitimate concerns--and that the process of self-examination and doubt should not be eliminated from the

upward journey. The reason that the vertical impulse has gone so out of control in our world is that this process of self doubt has been separated from the journey, given to women so that male rule and achievement can proceed without having to deal with this ultimate encounter with the self. When we also deal with the burdens and risks of aloneness and responsibility, we may then enjoy the legitimate pleasures of the vertical journey.

And it is only when I accept that aloneness and responsibility for myself that I can find a horizontal connection of mutuality. The only way to be in such a relationship is to turn toward others not out of a desperate need--the infant's need of the mother's protection and care--but out of a choice for a more fully dimensional life. And I expect that it is only in such relationships that we may transcend the ultimate aloneness.

Dinnerstein reminds us that the solution to the public concern is not just for women to engage in forms of male rule. Women cannot enter history without shattering the collaboration which has maintained the separation of the directions. For women to bring their responsibility for feeling into the process of creating a world is to change the world that is created. And since the collaboration is just falling apart we do not yet know what kind of world that will be.

She also reminds us that a solution to neither public nor private concern is to simply abolish an old form of

collaboration for a new form. If we do not understand the attraction and nostalgia we feel for the old forms, we only develop new forms which similarly oppress us.

> So long as homesickness is not felt through, what made staying home out of the question is not fully felt through, either. An intrinsic ingredient of this special nostalgia--its distinctive ingredient--is knowledge of something deadly wrong with the familiar. Lifting it out means plumbing the feelings of "but" that go with this central inexorable knowledge; it means knowing them too, and working them into what they have been sealed off from, so that they become part of what shapes our new arrangements. (Dinnerstein, 1977, p. 230)

So this is the next place I must go--to re-live the old forms and re-examine their meaning from my current vantage point. For it is only when I understand the needs they met for me, as well as the unfulfilled longings, that I will be able to live in a new connection, and find a new vision of dance education.

CHAPTER III

THE REFLECTIONS

"To begin with oneself, but not to end with oneself; to start from oneself, but not to aim at oneself; to comprehend oneself, but not to be preoccupied with oneself." (Buber, cited in Diamond, 1968, p. 163)

THE FIRST REFLECTION--

On Union and Selfishness

I have been trying to recollect my own babyhood; no conscious memories emerge. But in holding my own babies, I have had a sense of returning to a place I knew long ago, where I had no sensation of separation. Madeleine Grumet (1981) shared a moment I, too, have known:

> . . . the day following the birth of my daughter, my first child, when my skin, suffused with the hormones that supported pregnancy, labor and delivery felt and smelled like hers, when I reached for a mirror and was startled by my own reflection, for it was hers that I had expected to see there. (p. 290)

Gilligan (1982) wrote that selfishness is the beginning stage of moral development--for men as well as women. Yet the selfishness of an infant--or a mother--is no conscious selfishness, choosing one's own welfare over that of another. Rather it is selfishness that comes from seeing no boundary between self and the other--the other is only a part, an extension of me.

It is hard to see, to feel this union as selfishness. It feels like love. But I suspect it is only self-love. The real gift is not when we see the other as part of ourselves, but when we see the other as <u>other</u>, and still love.

I feel both pain and delight in seeing my child leave my arms, crawl away, walk alone, then take off on roller-skates. He still returns to me for moments in the rocking chair in which I nursed him as an infant. This child--my

last child--how much longer will we rock together? I talk with him about his eventual manhood. He tells me he will be a daddy, and dance with his baby, but that he will share the babe with me, so I will have another one to rock and hold.

And I remember the old woman who was my neighbor, asking so plaintively to hold my new infant. "It has been so long," she said, "since I held a baby. . . ." Is this all that we live for--the brief time of our own babyhood, and then waiting for moments of holding babies, to remind us of a time that is forever gone?

Dinnerstein (1977) wrote that it is in motherhood that women recover and relive the union of their own dim past. This differs from men, she says, who experience it in sexual union. But there are other parts of our lives, too, in which we try to recover the union of infancy. Art is often one of these.

When I first knew dance, I found an escape from my own separateness--being at one with the movement. I let it carry me along, just as my babies let me carry them along. The rest of my week I felt alone, bearing the weight of schoolwork, projects, everyday living. Then for a few brief periods each week I could escape--and return as rested as I now feel from the nightly ritual of rocking my child.

But even in my escape there were rude awakenings--the movements which eluded me, which never melted into my body

like my child in the rocking chair. The union was never perfect; something was missing. In dance I am always striving to be as wonderful, as beautiful, as perfect as is Dance herself. Yet no matter how good I may be, I can never be as perfect as she. I am always inadequate.

Dinnerstein noted that, while some women may recover in mothering an infant a sense of their own infantile union, it always creates feelings of inadequacy. We can never feel as omniscient as our own mothers seemed to us, can never locate in ourselves the full magic power which we as babies felt in our own mothers. So we always feel inadequate, even though the omniscience of the Mother is always only a creation of the child.

I must look for what it is that makes our early experience of union so powerful, driving us to recreate it--to need to dance and hold babies--even though leaving us with a sense of inadequacy. As I look deeply within myself I find two reasons, both of which feel as uncomfortable to express publicly as any other "childish" feelings.

One surely is the simple pleasure of fleshly delights. We know pleasure not only as an intellectual preference, but, most primarily, through sensation. Yet sensation does more for us than bring us pleasure, for it also brings us pain. How often in dance I have been confused regarding whether a sensation was pain or pleasure--the stiffness of formerly unused muscles now coming alive, the stretch of

increasing flexibility, the release of a muscle that had been habitually held. Hurt can feel good--because any form of sensation provides something far more than mere pleasure--it tells me that I am alive.

Sensation, of course, is essential to any art form. I expect that I first loved dance, in my adolescence, as an acceptable form of self-stimulation. To be touched physically by others bore the unknown dangers of sexuality; dance was a safe means of holding on to the pleasures of the flesh. To many, I suspect, the arts remain only a way to "lose yourself" in sensation--whether pleasure or pain. Either one proves we are alive.

Yet there is a reason beyond sensation that we seek union--the fear of being alone. And it is also in infancy that we know the agony of aloneness. For babyhood, just as motherhood, is not only the pleasures of rocking and nursing. The idyll is all too frequently broken; my baby's cries harshly remind me of our separation, and that I cannot truly know the sensations of his body. He is, from the moment of his birth, outside of me. The helplessness I feel in his discomfort mirrors his--we are two people on either side of a curtain--close enough to see and hear and touch each other, and feel a longing, yet still apart. I do not know which of us is more distressed that I cannot meet his needs, that we must recognize that our union is only an illusion which we have created.

Aloneness is indeed terrifying for the infant. I know something of the pain of separation in recollecting my own need to hold my babies--especially in the early days after birth when I truly felt as though I were not whole when my child--who had for so long been part of my body--was separate.

But it must be something even more for my babe, who knows mother as part of himself. My own arms and hands are part of me, and they bring me things to meet my needs. For my infant, separation from mother--that part of himself that meets the needs--must feel as it would to have my own limbs cut off.

A young teacher came to me last year. She is an exciting teacher, exuding energy, with an earnestness that told me she lived fully. Yet she was also aware that, because she was so exciting as a teacher, her students were depending on her for the life and energy they felt while dancing in her class. Despite the awareness of their dependency, she was finding it as difficult to wean her students as I found it to wean my babies. Because the group was so much a part of her, she could not remove her energy from them without feeling as though she were cutting off a part of herself.

Yet she--and I--are no longer children. Why do we carry still within our bodies the fear of being alone?

In some ways this fear seems very rational--crime statistics give me good reasons to seek company, especially at night. But why do I feel safer entering a dark house at

night with my children than by myself? Surely they would be no protection. It seems that taking care of makes me feel almost as safe as being cared for. The neediness of relationship is there, no matter which side of it I am on.

The real fear of aloneness, I expect, goes beyond the common-sense fears which help us be responsible for ourselves. The real fear is that, if we are alone, we will return to the terror of infancy, lying horizontal, helpless, cut off from the whole of who we are.

We need others because they define us. Just as my caressing of my infants helped them define themselves, it is others whose presence defines me--my students define me as a teacher; my children, as a mother; my husband, as a wife. Who am I without these others? Who am I in aloneness? Am I?

I recall the old question--"If a tree falls in the forest, but no one is there to hear it, does it make a sound?" Perhaps it is of such universal attraction because it is also a question about ourselves: If there is no one to notice me, to need me, to use me--do I exist at all?

And if we are cut off from others who are part of us, there is only one way to know we are alive--through our own sensation. How many people go through life just seeking one sensation after another, warding off fears of death by continually seeking to prove they are alive?

Yet at the same time that we seek sensation to certify our existence, we connect sensation with infancy and

childhood. We feel guilty--childishly self-indulgent--if we admit our own sensations. So we deny ourselves a large part of our own consciousness in order to feel grown up.

Furthermore, sensation is connected with sin and evil. I think of the holy men who have practiced asceticism as a path to Enlightenment. Perhaps denial of sensation is a way to remove the fear of death. But just as often it seems to me to involve a fear of life, which surely is no more desirable than fear of death. To refuse sensation is not only a willingness to leave the world, but also a refusal to encounter the challenges of living. To put myself in a position of accepting death because there is nothing else to lose seems a coward's choice.

It is quite a different matter to accept death from a realization that I have lived fully and lived responsibly. It places on me quite a burden, with possibilities of ultimate regret for moments not lived. But I choose not to avoid living as a way to accept dying.

So there is one part of the child I wish to give up--the fear of aloneness. And there is another part that I wish to hold on to--full sensation, full consciousness, knowing what it means to be alive in the world.

This is the challenge--to face the aloneness without giving up the sensation, to embrace sensation not as a way to avoid death but as a way to live life.

The fear of being alone is built into our bodies. We carry it in our senses--which felt the hunger, cold, and discomfort of being alone, which told us that separate meant being cut off from part of ourselves. To leave behind a fear of aloneness we must again experience it on a sensory level, and realize from our new vantage point that it is all right to be alone.

Recently I spent 8 days living alone, for the purpose of accelerated progress on my dissertation. To be sure, not a day went by without some contact with other people, but the bulk of each day--and all of each night--was spent alone. I had not had an extended period of time (i.e., more than 24 hours) alone since the birth of my first child--over 10 years before. And in eating my meals without hearing the chatter of voices I loved, in walking through rooms empty of people, in sleeping in my bed without the long-accustomed warmth of another, my body began to realize--it is all right to be alone.

In doing art, too, we may find the knowledge that it is all right to be alone. I go into the studio alone, or make myself alone amidst others. I can fill my own self with sensation: as I move each part of myself, I create it where there was nothing before. There was nothing at the end of my legs, but as I send my own energy and awareness there, I create my feet. It is I who create my own consciousness.

Usually we think of aloneness as selfishness, separating ourselves from others and their needs. Indeed, I can use my

sensory powers to isolate myself from relationships, for if I do not let myself know and touch others, I will not miss them when they are gone, or when I am gone.

But just as I realized that union may encourage selfishness, I now see that aloneness may lead me to relationship. My sensory powers, which allow me to know it is all right to be alone, do not have to prevent me from living in the world, in consciousness and relationship with others. The same senses which tell me that I can be whole in my aloneness can connect me, in my wholeness, with others.

As I dance with another, I can expand the boundaries which separate me. My eyes become the window through which I may see others, and offer my presence. And my eyes expand to cover my whole self--making myself present, sensing the other, and responding.

This kind of relationship is not one without which I am not whole or complete. Rather, it is one to which I come with full knowledge of my aloneness, and my fullness of self. It says to the other not

I need you to know who I am, and <u>that</u> I am,

but rather,

I choose to be with you.

The former, while it gives a security to the other--I cannot leave you; I must stay--acknowledges the other only as a part of me. The latter, while it carries a risk (that I might choose <u>not</u> to be with the other), also affirms the other--and frees it.

To recognize and acknowledge our aloneness, our wholeness, and then to choose to transcend it (not negate it) for relationship with others, is to risk living a paradox. But to know this place, I suspect, is to know what it is to be human.

THE SECOND REFLECTION--
On Establishing Boundaries

Just as I cannot consciously remember the bliss of the first union, I cannot remember the powerlessness. But I know even now there can be two responses to a sense of helplessness. One is giving in, giving up; the other is anger.

Anger is not a worthless response. It translates into muscular tension. Tension may be used as a preparation for movement, a gathering of force, or to stop movement. But movement itself comes only when the force is released. Either complete tension or complete passivity inhibits movement. The problem in dance is to find the right amount of tension to overcome passivity, without restricting movement. It is a delicate balance.

The same problem exists in any other situation--how can we use the right amount of tension to propel ourselves, to empower ourselves, without leading to the rigidity which is just as damaging as passivity.

The body is not an idle metaphor here. Bakan (1966) reminds me that agency resides in the musculature. We first know power through our bodies, and every sense of power--or helplessness--I still experience in my body. When I think hard, my muscles reveal the effort. Even when I am engaging in a verbal argument, my musculature participates. To know how to use a balance of tension and release in my body, I expect, means to know how to do it in my life.

And yet, the balance is rarely there. So often, most often, we fail to allow our capacity for agency to liberate ourselves and others. Instead, it gets used primarily for control--control of ourselves and control of others.

It is this connection--of agency with control--that is at least partly responsible for my avoidance of it. I see it in dancers--mastery of new skills, new technique, often limits dancers to that movement, which then loses its life. I also see it in the world--those who take on the creation of the world often end up manipulating, controlling it.

Dinnerstein (1977) again points to early childhood to explain this connection, when our early efforts at agency take us away from mother at a time when we still are unable to care for ourselves. So we learn to compromise our sense of agency in order to keep mother's love, assuring that she will still provide the care we need.

In our early childhood, we learn that we get more approval for controlling ourselves than for propelling ourselves. Especially once the achievements of infancy have been accomplished, we as adults seem to spend more time trying to stop children than trying to get them going. Toileting of course is an obvious example. But I think of the many demands--don't run, don't cry, don't fight with your sister. The good child is one who holds on. And this is even more true for girls than for boys, for whom a bit of rebelliousness is part of their social definition.

Why is control of such importance? Why do we give all of the don'ts, teaching our children to hold on, even as we recognize that it limits them in more ways than we wish? I think it is because we recognize how easily children may become out of control--how readily the tears because "we can't stop for ice cream" become a tantrum lasting for miles, how readily a name-calling incident may turn into a full-fledged battle. We adults are afraid of children, afraid of the chaos which we are sure lurks within, ready to erupt without the controls imposed by civilization. And we learn as young children to be afraid of ourselves--of the dark, angry feelings which may be released if we stop holding on. Even as adults we are afraid of the child in ourselves. Even justifiable anger may lead to violent destruction, causing more harm than that which precipitated it.

I can see the tension in the bodies of young dancers as they come across the floor. The teachers tell them to release, and speak to them of free flow, and give them images of water or wind. Why do they not also acknowledge the fears that are the source of the excess control--and that release is an act of faith?

I cannot remember a time of feeling completely out of control, unable to call myself back. But on occasion my children "fall apart" and remind me that it is socially unacceptable behavior. The times they are completely beyond reason and unwilling to receive even a comforting hug, the

only solution is banishment: Go to your room until you have yourself together. Loss of control is the sure path to rejection, to isolation, however temporary.

I recall my uncle, on leave from a mental institution for a family gathering. He, too, could not stop himself--from sliding into a break with "reality," falling into an internal world into which he would sit and stare for hours. Control not only keeps us civilized--it keeps us sane.

But the fears that we have are not only fears of aloneness, of separation from others. Even though isolation is terrifying for us, we recognize that we cannot give up separation completely without a return to a state of infantile helplessness. Control is a way to preserve our identity as well as preserve some connections.

Dizziness comes from being out of control. I find it most unpleasant, unlike young children who spin around and around just for the pleasure of sensation. To get dizzy is to lose all sense of boundaries, and everything becomes mixed up together--a reminder of a time that brought with it a sense of helplessness.

We encounter our fears of losing control when we attempt to do art. Joanna Field (1950) writes of her unsuccessful attempts at painting, when she would make hard black outlines instead of the soft edges of objects as they really looked. She writes of the dim fear of what might happen "if one let go of one's mental hold on the outline which kept everything

separate and in its place" (p. 31), and fear of losing especially the boundaries between the tangible external world and the imaginary world.

We also make hard outlines of ourselves in dance. I recall hearing Martha Myers, Dean of the American Dance Festival, speak of her concern for contemporary training in dance which develops such a hard musculature that dancers lose their sense of vulnerability and humanness. It is in sensing our strength and power that we are assured of our existence, our separateness. The hard musculature protects not only from falling, but from falling apart. Softness--vulnerability--is an enormous risk.

To be a successful artist is obviously a great risk--and it only takes a brief look at those who have been willing to enter the unexplored depths to see that many do not emerge. Perhaps this is why traditional training in the arts so often consists of obedience to rigid technique--to give the control that may possibly allow one to survive the plunge.

Is it fear, too, that makes the scientist unwilling to deal with mystery or doubt or unknowables, to acknowledge the reality of that which cannot be measured? Huebner (1975) notes that, in the symbol system of science, mysteries are reduced to problems, doubts to error, unknowables to yet-to-be-discoverables. This symbol system is the one most often used in education. We cannot begin a curricular task unless we can state the objectives and the activities which will

take us there. We fear where we might go without a map and a clear set of directions--telling us how many blocks to go, and whether each turn shall be right or left.

To go exploring without a clear set of directions is to risk becoming lost. The fear of being lost is double edged. It is a fear not only of isolation from others. It is also a fear of losing myself--that I will cease to exist if I lose my boundaries. It is familiar landmarks and companions which confirm my existence--or, at least, my consciousness, my sanity. If I see the church or the corner, if I see my friend next to me, I know I am where I think I am. If I have clear directions for the journey--for the curriculum, for the research--I need not question the terrain into which I enter. To give up the directions and wander at will is risky. I still feel fear in giving up the A, B, C and 1, 2, 3 of the outline and letting my mind wander from here to there in reflections, trusting its capacity to order itself. It is the same fear that keeps us depending on the rules and teachers of dance to tell us what to do, instead of trusting our bodies to find an internal order. It is the same fear I act upon as I teach, when I become responsible for all of the order--giving my students answers before they have even found the questions, denying them the pleasures of resolving their own confusion.

It is not that I would abandon them to chaos and disorder, and allow them to stay lost. The teachers I treasure

most are not the ones who have removed the chaos and confusion, but those who have allowed me to experience it without abandoning me. I think of the rope that children hold on to as they jump out of the hayloft window--the security that they will go down only to come up again. Maybe a good teacher is something like that rope.

One of the most profound sensations of dance is going down to come up--the discovery that we can get high--and wide--not only by lifting ourselves but by releasing ourselves to be in harmony with natural forces of order in the world. It is only through trust in a natural order that we can free ourselves from the excess tension which hinders our liberation.

Why can we not trust that order exists in nature whether or not we put it there? Dinnerstein (1977) suggests that nature is not personified as Mother Nature by accident. "Because the early mother's boundaries are so indistinct, the non-human surround with which she merges takes on some of her own quasi-personal nature" (p. 108). Our unwillingness to move and live in harmony with Nature--and our desire to control her--seems to come from the same fear of being swallowed up by her.

I am speaking of Dance as female. Of this I have no doubts. She is also Mother--offering us the fleshly delights we knew in infancy. The whole problem of paucity of men in dance suddenly takes on a new dimension. Dinnerstein writes

that "the threat to autonomy which can come from a woman is felt on a less rational, more helpless level, experienced as more primitively dangerous than any such threat from a man (p. 112). Is this the reason so many men avoid dance, just as they avoid intimacy with any woman--fear of being swallowed up as they were in infancy? Men enter so readily into physical pursuits which they can master. But mastery in dance, while it may be recognized as technical brilliance, is not artistry. To be truly an artist in dance requires intimacy.

Yet, as Dinnerstein reminds us, women also fear a return to the infantile union, at the same time that they desire it. We long for it yet fear it--like desiring union with a beloved but wearing armor as protection from our desire. The musculature is the armor dancers wear, the tension of too highly controlled muscles.

The fears that lead to our excess tension are double-edged. We fear aloneness, isolation, but we also fear losing our separation. Both fears are rooted for us in an infantile sense of ourselves and the world. The fear of separation came from experiencing our inability to care for ourselves and be self-sufficient, while the fear of connection came from experiencing connection as helpless dependency. Until we can resolve these fears, we will not truly be able to dance . . . or to fully live our lives.

Gilligan (1982) noted that the strength of these fears is differential by gender--that most men have a greater fear of intimacy, and most women have a greater fear of autonomy. Yet both fears exist in us all. It is just that we have different ways of dealing with them.

One way is to engage in both autonomy and connection while cutting the risks. We can do this by, in each act of agency, refusing to accept the responsibility, the burdens, of aloneness. We rely on some kind of connection--"I did it for your own good"--"They made me do it"--to justify our actions. But the connection is almost always a hierarchical one, placing us either above or beneath those with whom we connect.

The other way is to find safe places to experience both autonomy and connection, places in which we trust neither tendency to get out of control. This is what usually happens in having a family. We can feel autonomous by making decisions which have little impact on the rest of the world. And we can connect even intensely with our children, safe in the realization that they will eventually separate from us. The same thing occurs in dance. We can achieve--but safely--mastering skills which involve little actual risk. And we can connect with others freely during a dance, knowing that the relationships may end with the music.

Both males and females seem to start out, in childhood, with the first solution. We temper our autonomy with

obedience, but then there seems to be a significant difference of gender. Boys most often begin to chafe at obedience and, in entering adulthood, move into a position of paternal authority. This allows them to connect with others by giving orders rather than obeying them.

When girls begin to chafe at obedience, we simply look for other places in which we can feel safe with some degree of autonomy and some degree of connection. The arts become a pleasant little haven for women, a make-believe world in which we are protected from our fears of being out of control and our dislike of being either fully in control or fully under control. We control our bodies, but through carrying out orders for others.

It is well to keep in mind that I am using gender as a metaphor here, representing a duality of choices available to both men and women. Certainly men <u>do</u> become dancers, musicians, actors, artists, just as women do. But I cannot help but be struck by the fact that while dancers are much more likely to be female, and almost every dance program has to actively recruit men, there are as many or more well known male choreographers than female--just as I see many more male composers, conductors, and directors. When a male decides to study dance, it is likely to be an act of risk, courage--even defiance. For most girls, it is likely to be a fairly passive choice, something nice little girls do. For men, dance is likely to be a battleground; for women, a sanctuary.

Sanctuaries are very useful places. They can allow us a place to rest, to be renewed. In a safe environment, we can try out who and how we want to be, how we want to live. But we can also use them to hide from the challenges and problems of living in the world.

I recall my own decision to go into dance, made in my final semester as an undergraduate in college. I had been preparing for a career in social work. This was during the late 1960's, when social work was trying hard to establish itself as a profession. I found the emphasis on the professional-to-client relationship--meaning that professionals did to clients, finding clever ways to manipulate them to do what they wanted--distasteful. But the only alternative I saw to this kind of control was a community action approach, empowering people to transform their own lives. And in 1968 (as I was finishing my senior year), when urban rioting seemed an everyday occurrence, community action seemed to me to be dangerously on the brink of encouraging people to be out of control.

Dance was a sanctuary for me--a place to hide from my fears of the responsibilities that come from doing something significant in the world. I had no family of my own into which I could retreat, saying, as women often do, "I can do best for the world by tending to my home and family." But I could find in dance an instant sense of family. A sense of closeness arose so automatically in a group in which I

danced. And it was a safe kind of closeness--we were protected by the knowledge that rehearsals would end, performances would pass, and we would not be swallowed up for good.

I do not feel concern that there are sanctuaries, havens. But I do feel concern that we use them not as temporary respites, but as permanent residences. The arts, like families, are a fairly safe place for society to deposit women, allowing us to have some sense of achievement while indulging in our need for intimacy. As Dinnerstein would probably agree, it keeps us from trying to engage in intimacy in arenas that are important to society as a whole--especially ruling the world.

And yet we participate in our own imprisonment, using the arts and the family as safe places to indulge in our needs. We all too often use the arts to avoid the responsibility of transforming the world.

I wrote earlier that if we could learn to find the place between tension and passivity in our bodies, we could find it in our lives. We have the opportunity to use dance, not as an escape, but as a laboratory to find that balance. I recognize that it is to some blasphemous to talk about <u>using</u> the arts. But we do use the arts, whether or not we are aware of it. The question is how we will use them--to liberate ourselves or to imprison ourselves?

As I wrote in my first reflection, the purpose of awareness of our actions is not to justify them, but to allow us to choose whether or not we will continue--knowing that with awareness comes responsibility. Because my choice was made for reasons I now regret, do I need to give it up? Can I choose to stay in dance as an act of courage, not of fear? This is a question with which I must live for a time.

THE THIRD REFLECTION--

On Obedience

My daughter's tantrum on the way to the sitter ended abruptly--obviously she was not really "out of control." In response to her father's question, she answered that no, she never had tantrums at the sitter's house:

> I eat all my lunch. I put away my toys. I don't fight. I do everything I'm told. I'm the best kid there.

Recollections of my own childhood come back to me in a rush. I was a very obedient child. Being obedient--"being good"--was a way of elevating myself above my brothers, who misbehaved and were punished, but my obedience was not to avoid punishment so much as to seek attention, a way to distinguish myself.

Obedience in school, too, gave me rewards--in the form of good grades and good citizenship awards. I never consciously rebelled, never intentionally broke rules or defied authority. I was, by all ordinary standards, a model student. To do what the teacher says--especially when one is capable of doing it well--is the key to success in school.

Success in school is not the same as learning. Success in school means achieving only what you are told to achieve. I learned what would be on the tests, and while I occasionally complained that an assignment was worthless, I still did it. I was a schoolteacher's dream.

And yet, despite my success, my recollections of childhood do not give me memories of strength and competence, self-worth, pride in my accomplishments. When I connect with the child in me, she is not a creature of exuberance but rather a child who is worried, trying to be careful, trying to stay in control, and above all, trying to be good.

I was in the third grade. My best friend went to the same Sunday School. Each Sunday, a gold star after our names signified our attendance. The reward for three months perfect attendance was a collection of Bible verses in a blue plastic box with a clear top. My friend and I decided that, if one of us missed a day, the other would put a gold star in her place.

One Sunday my friend was absent; I put a gold star beside her name. Upon returning home, I proudly told my parents what I had done for my friend. The consequences were prompt: I had to call my Sunday School teacher and inform him of my deed, then ask him to open our classroom on Sunday afternoon, so I could remove the star in his presence. Then I was allowed to choose my punishment: to give up my ballet lessons, or to forego a birthday party that year. I chose the latter.

I recall no anger toward my parents for the unjust severity of the punishment, nor frustration that I had been "caught." I simply felt devastated that I had done something obviously so wrong when I had been motivated by a

desire to be and do good. My loyalty to my friend went unacknowledged, as did any recognition that Being Good is sometimes not a very clear path.

I became compulsively honest. There were obviously some things very wrong whose wrong was not readily visible. One must walk carefully, fearfully, to live a good life.

Obedience seems to be an expectation for all young children. But as I grew older, I became aware of a significant gender difference: girls were supposed to be more obedient than boys. In fact, if boys did not occasionally push the boundaries, their masculinity was somehow vaguely in doubt. I notice the same with my own children. When my daughter is conforming to expectations, being quiet, etc., I hear the comment "She's a real girl." When my son is being noisy and boisterous, throwing a ball in the house or otherwise "breaking rules," I hear the comment, delivered with pride: "He's all boy."

When I began dating, I became aware of a further dimension of this difference. Girls were not only supposed to be obedient, but it was our responsibility to keep the boys in line. Boys were expected to try to break the rules; girls were expected to enforce them.

The most vivid example of this came when I was dating my husband, who was then a student at the Naval Academy. The institution had myriads of strict rules, but most of them seemed to have been made to give the (male) midshipmen

an opportunity to break rules without getting caught. To be a successful naval officer one had to be willing to take risks as well as follow orders. Being a successful midshipman meant not only obeying rules, but also breaking them without being caught.

It seemed a childish game to me then. It seems more significant now. Men are expected to break rules and take risks. We women are expected to worry about them when they do but not take on the risks ourselves. As Dinnerstein pointed out, a world cannot be transformed without taking risks. Yet by our gender arrangements, we cut men loose from the responsibility that goes along with the risk taking--the responsibility to be reflective of the meaning of their actions, and look carefully at its consequences. We allow women to feel the worry and the concern, but not to take on the risks themselves. We (women) worry, we feel concern about what happens to human lives when men go off to war and thus we are freed from the responsibility of figuring out how to live together in peace. We worry about the environment, and serve as the country's conscience, but we do not become lawmakers, and engage in the difficult task of trying to maintain a sound economy and clean environment at the same time. And, because we supply the conscience of our culture, men are free to go on ruling the world without one.

These are generalizations, of course. There also are men with consciences, but I find it interesting that these

men are more likely than women to put their conscience into action--to start civil rights marches, demonstrations, sit-ins, even to set themselves afire in protest of war, to fast until near death in support of a cause in which they believe. There are women lawmakers and women demonstrators, but far fewer than men. More often, the mothers, wives, and sweethearts of demonstrators have the same role as the mothers, wives, and sweethearts of soldiers--to kiss them good-bye and say "Be careful."

I wish I could claim to be one of the few who has shouldered and shared the risks, instead of staying obediently within the lines, following the rules, worrying about the consequences of others' actions. But the obedient child is not only a dim memory from my past--she still lives within me. It is quite easy to look upon this part of myself--the part that did/does what she is told, that avoids the risks in areas that really count--with contempt, and it is hard to respect her. Yet it is difficult to get rid of this slavery to obedience.

Koestler (1979) looks upon the inclination toward obedience in both men and women as an evolutionary problem in humans. We are born too soon, before we are capable of physical independence, so have before us a long period of dependency, during which we must be obedient to survive. Adults demand obedience from children out of concern for their safety and well-being, before children can understand

the natural consequences of their actions. We insist that children not enter the street even before they recognize danger, that they not touch the stove before hot and burn have meaning. An obedient young child has a higher potential for survival. Koestler notes that, because we are dependent and obedient for so long, we have a hard time shaking such obedience as we grow up.

Fromm (1941) finds that an unevenness in our development--separation from others proceeding automatically, giving us more freedom than we have strength to deal with--makes us feel so anxious in the face of freedom. It is apparent to me that even in adulthood I have freedom and responsibility in areas in which I do not have strength.

The only time life does not feel enormously difficult is when there is a higher authority on whom we can depend. My car is acting strangely; faith in my mechanic or mechanically minded husband relieves me from the burden of worrying what to do about it. My child has strange symptoms, so I call the doctor. Problems with school may go to the teacher; problems with work may be taken to the boss. When I face the realization that mechanics, husbands, doctors, teachers, and bosses do not have the answers, life becomes burdensome indeed. Just as we needed, as young children, to believe our parents were always right, it seems we still need, even as adults, to believe that someone has all of the right answers, someone will take care of us.

And, while this is true of both men and women, it is clear to me that obedience is more easily shaken by men than women. But all too often, when that obedience is shaken, the fears of parents become a reality and agency gets out of control, as the rising crime rate, the destruction of the environment, and the revelation of personal greed even among high public officials continue to demonstrate.

Having "the best of both worlds" is often an impossibility. Yet if I refuse to accept that we are slaves to our gender, I must ask--

How can we keep our conscience and our consciousness as we transform the world?

If we reflect upon the risks, and bear fully the responsibility, will we still have the courage for action?

I am not sure that we will. I am sure it is important that we try.

I seem, perhaps, to have strayed far from dance education. I think not. If I question whether obedience is the best way to move through childhood to adulthood, I must also question whether it is the best route to becoming an artist. Obedience is traditional in both realms, and invested with sacred value.

Yet obedience and submission to training do not make an artist. Training in dance often seems instead designed to drive from an individual any originality or capacity to

see things in a new way. The training, in a way, serves as a test of fire--if one can survive it with any capacity for being an artist still intact, the gift must be a large one indeed. Lesser gifts are extinguished. This process effectively determines that few will survive and that there will be few artists among us.

There is good reason, of course, to limit the number of artists in society. Suppose we all fully developed our capacity to see things not just as they are usually seen, but as they might be? If we all developed our capacities as artists, there would not be enough theaters, studios, rehearsal halls, concert halls, and galleries--and we would be forced to look to our everyday lives as performances, to look to everyday acts for meaning and relationship. And what might we find?

Marcuse (1978) suggests that art is revolutionary not because it changes the world; that is something it cannot do. It is revolutionary because it can contribute to changing the consciousness and drives of the men and women who could change the world:

> With the affirmation of the inwardness of subjectivity, the individual steps out of the network of exchange relationships and exchange values, withdraws from the reality of bourgeoisie society and enters another realm of existence . . . shifting the locus of the individual's realization from the domain of the performance principle and the profit motive to that of the inner resources of the human being: passion, imagination, conscience. (p. 4)

Moreover, subjectivity is not the last position, but strives to break out of its inwardness into the material and intellectual culture.

It should come as no surprise that an elitist tradition in art is supported by those who feel they would have most to lose by a transformation of the world. However, one could hardly say that an elitist tradition is merely an upper-class conspiracy to keep people from taking charge of their lives and transforming the world, or a plot by men to keep women from ruling the world. We are obedient not so much because we are made to be, but because we <u>choose</u> to be.

I see them come into the room for freshman orientation--the girl-children who will major in dance. I look down the rows and see faces and bodies that know how to be good--who like to do what they are told, and are successful at it. As far as they know, this is what being a dancer means: success at doing what you are told.

Even when we as teachers try to change this stance--to challenge them to find new ways to move, new ways to think, new ways to be--there is reluctance to move from being mere obedient little girls, pretty and graceful children who do what they are told. I know why not from looking at them, but from looking at myself.

There is a kind of freedom in obedience, the freedom from responsibility. I appreciate it now, when my days seem so full of responsibility, full of solving problems, making

decisions, making the tests, the class assignments, the grading scales as well as the dentist appointments and the carpool arrangements. What a relief to have someone tell me what to do. I take a dance technique class, and revel in the luxury of feeling active yet passive. She tells and shows everything I need to do. It is like having someone else feed me.

It is surely no sin to recognize our own weariness, and the need for sustenance for an arduous journey. But how easy it is to lose sight of the journey in those delicious moments, and begin to think that we have made a real accomplishment just in digesting someone else's milk, and we need do no more. The vertical journey toward growth is meant to be a risky one--and without the risk, without the discomfort, growth will not be liberating.

To be obedient, to be good, is to be safe and cared for and well fed. It is also to focus all attention upward--to the source of authority who also gives us milk. It is to ignore the reverberation of the rules inside oneself, to still the questioning voices. One can grow only upward, toward the authority, but never outward. To move outward requires going beyond limits. Even a simple walking step demands a slight going off balance. We catch ourselves from falling with each new step.

It is people who go beyond limits, who see that things can be other than they usually are, who transform the world.

It is also people who go beyond limits who destroy themselves and others. How can we learn to push the boundaries without going too far? What, other than obedience, can keep us from destruction?

What keeps us from going too far is consciousness of our relationships with others in the world. The arts have the capacity to further this consciousness; how often do we instead choose obedience and control?

"Pliés, 1st position," the teacher announces, then demonstrates, as all eyes watch for the small variations of the familiar. There are always counts, clearly defining how long each part of the movement should take.

I need more time to complete the movement, to find the internal connection that is the whole purpose of the exercise. But to be off the counts risks not only reprimand from the teacher, but also the discomfort of being off the rhythm, which is so clear, and pulls me along with it even when I am not ready to go. We all must do the movement together--preparation for dancing in unison. Yet we do not prepare for dancing together by cultivating a responsiveness to another, but only by obedience to the counts--an external, mathematical master.

I remember the first time I saw a dance for which there was no external accompaniment--no counts which kept passing on to serve as landmarks. It was Jose Limon's The Winged--and the dancers flocked together and then separated with no

more need for counts than a flock of birds desiring to fly together. To be on the same count is not the same as being <u>together</u>. We can match each other through control, but it is only when we release ourselves to each other that we can be together.

If education is to have any effect in making sure the world not only continues to exist, but also making sure that it gets better, then the task of educators must be twofold: to educate persons for liberation, to realize their own capacity for seeing things in a new way, for pushing boundaries and making changes; and to educate persons to realize their relationships with other beings, and to see and feel from the side of the other, to bear responsibility for the consequences of their actions.

The fact that, in our society, dance classes are primarily populated by females becomes especially significant in my concern with obedience. Dance classes are far too often a place where a vision of obedient little girls is reinforced. Instead they can be places where people are challenged to develop not only flexible bodies but flexible minds and adventuresome spirits--where they develop not only the mechanics of jetés (leaps), but an awareness of their own courage which allows them to leap to points beyond. If they were so, I suspect they would be populated by boys as much as girls.

In addition, dance classes can be a place to cultivate an awareness of one's own self and with that self-awareness, self-responsibility. They can also be a place to generate an awareness of one's relationship with everything that moves and has form--and the responsibility that relationship implies.

It is this kind of art--in which boundary pushing is the norm, guided by a sense of care for self and others--that belongs in education.

THE FOURTH REFLECTION--

On Service

The idea of "helping others" has been part of me as long as I can remember. When I was small I wanted to be a nurse; the story of Clara Barton, unselfishly serving the sick and wounded, was a special inspiration. I felt especially called to help the downtrodden--the poor, the sick, the hungry. "Doing good" was part of "being good." At some point I read a biography of Elizabeth Blackwell--and realized that women could become doctors, so I decided to become a doctor. The motivation was the same--a desire to "help people." I never dreamed of being the kind of doctor my father was--a surgeon with a nice office. I wanted to set up a street clinic for poor people, or perhaps even work in an underdeveloped country. I wanted to go to a place where people would really need me, and I could provide service. I recognized that doctors had more power than nurses--but I saw it only in terms of power to help.

This idea of "goodness" was based on the image of the "good woman" I hoped to be: one who always puts the needs of others ahead of her own. Many women seem to find such a role deeply satisfying--if they find others whom they deem worthy of such service. For so long, the dream of most women was to find a worthy man for whom they could provide service and, in return, share in his glory. Women are wives

for husbands, nurses for doctors, secretaries for bosses. "Behind every successful man there is a woman" probably holds a great deal of truth. The chores of daily living can indeed become weighty, and anyone can accomplish more of the important business of life without being weighed down by them. The surgeon could not perform so many life-saving operations if he had to wash his own instruments; the executive could not carry out as much important business if he had to get his own coffee and type his own letters.

It has almost always--at least, up until recently--been men who did the important work, and women who provided service so that men could do the important work. And we have also served our children and our communities. It is almost always women who drive children to music lessons and pick up materials for the school projects--so our children may fulfill their potential. It is almost always women who do volunteer work in their communities.

This kind of service is almost always a woman's place, this kind of "goodness" is rarely the model for a man. But there are times that men, too, give up their own identity for a cause. Serving one's country ("my country right or wrong") comes first to mind. As Koestler (1979) reminds me, men as well as women possess an inclination to abandon their individuality by devotion to a cause they perceive as larger than themselves.

Psychologists have pointed out quite often what we lose when we negate ourselves in service of others. For their own emotional well-being, women are encouraged to develop their own interests, to "take some time for yourself." A trip to the beauty shop, a membership in a spa, or even a shopping spree can help us be more balanced individuals. Such remedies are part of the standard advice for new mothers, who can most easily lose that balance.

Indeed, without some concern for ourselves as individuals, it is extremely difficult to remain effective servants. I can quite easily accuse those who are offering such advice as helping women adjust to servile roles and thereby remain in them. Both the service and the personal outlets seem designed to keep women in their place--out of the important decision making.

It would be quite easy to blame men for doing this to us. At the same time, however, we must also recognize what has made this a comfortable place to be. Just as when we were obedient children, being servile adults frees us from the full risk and responsibility of our own actions. While success may not be quite as sweet for the supporter as for the main character, neither is failure so bitter. Remaining a servant protects us just as effectively as being a child. In fact, it is no surprise that servants are often thought of as children.

Gilligan's (1982) discussion of moral development in women further illuminates this position and its implications.

Gilligan notes that women often feel reluctant to make moral judgments, or take stands on controversial issues. This is because

> women feel excluded from direct participation in society [and thus] they see themselves as subject to a consensus or judgment made and enforced by the men on whose protection and support they depend and by whose names they are known. (p. 67)

Women thus perceive themselves as having no choice. Yet the essence of moral decision is "the exercise of choice and the willingness to accept responsibility for that choice" (Gilligan, 1982, p. 67). When women perceive themselves as having no choice, they also relieve themselves of the responsibility that goes along with it. Such women are described by Gilligan as "childlike in the vulnerability of their dependence and consequent fear of abandonment," women who "claim to wish only to please, but in return for their goodness they expect to be loved and cared for" (Gilligan, 1982, p. 67).

As long as we have some time for ourselves, and as long as we are cared for and loved--or at least appreciated (and the same psychologists that tell us to take time for ourselves remind men to remember their wives, secretaries, etc. with flowers and other little gestures)--we can live a pretty comfortable life. No wonder some women say "we don't want equality." This kind of service, while keeping us "on the bottom" in a hierarchical relationship, also makes possible the life of a pampered pet--or, at least, the dream

of such a life. It frees us from the full risks of living--and shields us from the full responsibilities.

Yet I can see also another idea about service when I look back to my girlhood dreams--not the kind given from servant to master, but from the haves to the have-nots. Before I graduated from high school I realized that I could help people in important ways without spending long years becoming a doctor--and I shifted my career goal to social work. Again I envisioned myself helping the poor and down-trodden--helping them develop healthful habits (so they would not get sick and need doctors), responsible work patterns (so they could hold jobs), and dreams of becoming middle class (so they could be more like me). While I did not realize it at the time, most of my ideas seem based on the egocentric assumption that the problems of the down-trodden would go away if they were only more like me. And it seemed to me that the only thing standing in their way was lack of exposure. I did not question my assumption that I knew what was best for poor and uneducated people; what was best was to be educated and middle class, like me.

My desire for service felt so unselfish. As I look back now, it seems more of an egocentric desire to reproduce myself. Just as in Motherlove, I suppose, there can be a thin line between unselfishness and selfish love.

Originally I think I saw teaching as a more effective form of social work. Teachers also "treated" their clientele,

and the goal of students was to be like the teacher--at least, to know as much as the teacher. While people were controlled and manipulated, it was always for their own good; always there was an assumption that teachers knew what was good for people.

Service of this kind is merely a disguise for control. The disguise allows us to feel O.K. about controlling other people and running their lives. This form of service, just like the first form I discussed, also involves a hierarchical relationship, but this time it is the one on top who provides service to the one(s) on the bottom: those with knowledge teach those without; those with money give to those without; those with skills provide labor for those without.

Inequality seems built into this idea of service; the act of service reinforces our superiority. Teaching the ignorant gives us assurance that we know more than they do. The one receiving the service has two choices: remain subservient (ignorant, irresponsible), or become like the one who is serving. While the latter choice may seem to provide equality, it only ensures that another one will be superior to still others.

Paulo Freire (1983) helps me see that this kind of service (assistance given by the haves to the have-nots) is a means of maintaining oppression. He points out that we cannot liberate people by

> treating them as unfortunates and by presenting for their emulation models from among the oppressors. . . . Pedagogy which begins with the egoistic interests of

> the oppressors . . . and makes of the oppressed the objects of its humanitarianism, itself maintains and embodies oppression. (p. 39)

Freire notes that the attempt of oppressors to liberate the oppressed only creates more oppressors. However, it is possible for the oppressed to free their oppressors, in the process of freeing themselves. Freire sees that neither oppressed nor oppressors can be fully human, and when the oppressed free themselves, they also free the oppressors.

Traditional attitudes and practices about education--which Freire calls the "banking concept"--reinforce oppression. These include the following:

> (a) the teacher teaches and the students are taught;
> (b) the teacher knows everything and the students know nothing;
> (c) the teacher thinks and the students are thought about;
> (d) the teacher talks and the students listen--meekly;
> (e) the teacher disciplines and the students are disciplined;
> (f) the teacher chooses and enforces his choice, and the students comply;
> (g) the teacher acts and the students have the illusion of acting through the action of the teacher;
> (h) the teacher chooses the program content, and the students (who were not consulted) adapt to it;
> (i) the teacher confuses the authority of knowledge with his own professional authority, which he sets in opposition to the freedom of the students;
> (j) the teacher is the Subject of the learning process, while the pupils are mere objects. (Freire, 1983, p. 59)

The banking concept of education, then, treats people as passive individuals, objects who need to be molded to suit the reality of the oppressive society or culture into which they are born. By seeking to change individuals to fit

the pre-existing society, rather than change the social structure, it ensures that oppression will continue to exist. While some individuals may move from bottom to top--and from top to bottom--oppression itself will be maintained. And as long as oppression remains, none of us--not even the oppressors--can be fully human.

And when I look inside myself, what is my relationship to oppression? Freire defines oppressors as those who keep others from being fully human, who keep others from thinking critically about the world and their capacity to change it to one in which we may all be more human. Certainly I am not a despot in the classroom, or in my home. Yet, on a broader social level, I am undoubtedly one of the haves (the oppressed status of women notwithstanding). I am white, upper-middle-class, and educated. What right do I have to tell the non-white lower class, and uneducated how they should live their lives--or even the young women who come into my classes? None. But neither do I have the right to simply sit back and enjoy the pleasures of my status, contentedly waiting for those who are oppressed to do something about it.

When we try to give up our assumptions of superiority, it is very easy to romanticize the life of the downtrodden: poor people who may have few possessions but much love for each other; laborers who do not suffer the diseases caused by rich food and too much sitting. Even as teachers, we may think that "ignorance is bliss" as we look upon uneducated

folks, especially children, who do not seem to feel the burdens which our knowledge has given us. It sometimes seems as though the most benevolent route is simply to leave people alone, abandoning them to grow freely, on their own, as wild flowers in a meadow.

But to assume that <u>they</u> have all of the answers is just as problematic as assuming that <u>I</u> have all of them. It merely frees me of some of the guilt that comes with more privileged status, and frees me of responsibility to work toward full human status for all of us.

But what is left? Obviously full human status for all persons cannot come when I negate my own needs to those of others, allowing them to be my protector as well as oppressor. Neither can it come when I regard myself as superior and try to help others be more like me. And neither can it come by simply abandoning others. What is left between an oppressive relationship and no relationship at all?

I do have faith that there is a possibility for another choice--and I want to explore that choice in a future reflection. For now, I am concerned to explore the two choices that we most often take in my profession. In doing so, I am again risking a role with which I am quite uncomfortable--the role of a critic of a situation in which those who find themselves therein seem quite satisfied.

In dance education, the teachers are the <u>haves</u>; students are the <u>have-nots</u>. This, of course, is most true in a

traditional training situation, in which the teachers know how to dance and the students do not. Teachers serve students by offering them information and a model, thus rescuing them from their ignorance. If students learn what they are told, they then have the option to move on to a role of service themselves--either to become teachers or to become dancers (and provide service to the choreographers who will use them). If one is trying to retain a static art form, I suspect that this is the most effective way to do it.

But this is what we must not do if we wish students to become persons who will create their own dances and their own lives.

Yet even in the strictest ballet school there is usually an opportunity for students to freely improvise to music, if only for a few moments at the end of class. I know many a teacher, otherwise extremely rigid, who feels he or she is nurturing creativity in students by making this benevolent allowance. This allows students to meet their needs for self-expression in a way that has no effect upon the art form as a whole. This is usually the way oppressed persons are treated in a fairly benevolent society--given an outlet which will entertain or amuse their oppressors but not require that they change their lives.

As long as we hold the idea that our art is a static form, we will continue to serve students by initiating them into it and preparing them for it. As long as we regard the

world as complete, as good as it can be, we will be concerned with helping people adjust to it. But if we can give up the idea that culture is a fixed form, we can be freed from this service. Instead we can simply journey with our students, and together create an art that is meaningful in our lives. Indeed, in creating such an art, we will also be creating our lives.

A questioning voice asks me here--"But what of tradition? What of the idea of sacrificing ourselves to serve the art?"

We cannot give up tradition even if we try. Our tradition--our past--is part of our present, even when we are rebelling against it. But past tradition is only someone else's present, someone else's invention. We all too easily forget that the greatest tradition of all in art is <u>breaking</u> tradition. We best serve art by refusing to allow it to become a mere decoration in our lives, keeping it in its place as our Saturday evening amusement.

We best serve art by living our lives in the world--in dance class as well as in every other domain--with a sense of ongoing creation, and responsibility for what we create.

THE FIFTH REFLECTION--
Starting from the Top of the Vertical Dimension
(and Jumping Off)

I have written in the Second Reflection of how our fears of being out of control generate a particular view of agency, demanding muscular control. I have also written of women's discomfort with being controllers, and the places we find that give us limited control--where we feel in control of ourselves (our bodies, our families), yet safely under the care and control of others who make the larger decisions and bear the larger responsibilities, to whom we give our obedience and/or our service.

Yet the solution to this problem is not simply to rid ourselves of the fears and take on our share of the control. Freire (1983) reminds me that the solution to oppression is not for the oppressed to become controllers of the former oppressors. The problem is not that some of us are not controllers--but that control is oppressive and inhibits human personhood--no matter who wields it.

In giving up control, however, I am not advocating just letting go. As I discussed earlier, we embrace control because the only alternative seems to be chaos, which is a worse alternative than control.

I began these reflections with a metaphor of the vertical and horizontal. But what is left of verticality when

we give up control? What is an alternative to both chaos and control? To find the answer, I must go to the organ through which I first knew control and verticality--my body. As Bakan (1966) noted, agency is embedded in the musculature.

Control is often thought of as very important in dance, because just letting go means that we would not be able to move at all. But so does complete control.

Most of the traditional directions for achieving alignment in dance have involved holding in a vertical position--holding shoulders down, stomach in, knees up, buttocks under. Furthermore, tightening of the musculature has been viewed as the primary means of generating movement. As Erick Hawkins noted in 1969,

> The notion that the body is trained to move well through effort, through work, through dominating, through "making the movement happen," through tightening muscles in order to do the movement, is common to theorists in academic ballet and to practitioners in modern dance. (p. 35)

In recent years the work of various "body therapists" has helped us see further that when we release the holding, there is something else that we may find, a capacity of the body to organize itself according to natural patterns. Such release not only facilitates better alignment, but also gives us more possibilities for movement.

The movement style developed by Hawkins and the process of training for the style emphasize release into natural

movement (Lorber, 1979). Release does not mean merely letting go of muscles; the letting go must be done with awareness. Release is a state of consciousness in which we may perceive the natural patterns in which our bodies will proceed if we do not prevent them from doing so. Release extends out beyond our limits, allowing energy to flow freely, both going out from us and entering into us.

There is great strength in release, but it is not the same sort of strength we feel in tight muscles of control. It is not the strength of a rock, but the strength of water. In release, strength is matched by flexibility, permitting me to grow, to move.

Release also is the means of discovering the natural alignment of the body. Alignment need no longer be achieved by holding in a vertical position. The understanding of release thus frees me of my dependence upon verticality, giving me complete freedom of movement in all directions. I do not need up and down as landmarks.

We think that control serves our verticality. But what I see now is that the metaphor of verticality also serves control, and when we give up control we need a new metaphor for the vertical impulse.

Roszak (1972) reminds me that all truly significant metaphors, which he refers to as "root metaphors," reflect a view of oneself in relation to the rest of the world. He finds that the metaphors of high and low, up and down, are

such root metaphors. Roszak notes that "all language that associates height, levity, loftiness, climbing, or elevation with the qualities of superiority, dignity, privileged status, worthiness, etc." (p. 356) is based upon what was originally a spiritually based symbol. "Up" is upward toward God, whereas we fall "down" into hell. Lowliness refers to inferiority, sinfulness, ignobleness. Roszak finds that "the symbolism is universal and hardly arbitrary; the same root meaning lies behind all these elaborations, mined out of a great primordial experience" (p. 357).

The vertical metaphor is embedded in a view of reality which sees heaven above and earth below, God above and mankind below--man always striving upward to godliness. I well recognize the futility of arguing with a powerful metaphor. But it is important to recognize what such a metaphor does to us--it causes us to ignore the goodness of depth, of roots, of earth; it causes us to deny present for future and to keep God always removed and distant from us in another, heavenly realm. As we are beginning to realize that our metaphors of lightness and darkness are inhibiting our capacity to solve problems of racial inequities, and our metaphor of God as father and son negates the personhood of women, perhaps we need to re-examine a metaphor which reinforces a hierarchic view of the world.

Physicists have already abandoned a hierarchic view of the universe with the theory of relativity which tells us

that what we see when we look at the world depends upon where we are looking from. Furthermore, those physicists working in the area of quantum mechanics, "that invisible universe underlying, embedded in, and forming the fabric of everything around us" (Zukav, 1979, p. 45) have recognized that reality is dynamic rather than static: reality does not consist of particles of matter (the Newtonian view), but of energy in motion. These physicists have also determined that there is no way that we can objectively know the nature of the universe, for the only way to study the energy in motion is to participate in it through the experiments we set up, which automatically influence what we are trying to observe. There is no way to prove what the patterns of energy are like--or even if they exist at all--when we are not looking for them.

It is difficult to give up a world view in which everything is secure in its place, for relativity and constancy of change. It is difficult to give up the security of an external order, which lets us know what to do, how to act, what to expect. What is left?

I think of artists who have given up everything--family, security, respect, and reputation in their own country--to defect to a country where they could continue to grow artistically. I remember my own decision to go far away from home to college, knowing I was disappointing people who loved me, because I had to find out who I was in a place where nobody

knew me. I felt I was simply living up to other people's expectations, and needed to be away from them to figure out what I expected of myself.

I also recall now that my decision to enter dance was not just a decision for security, avoiding the risks of a career in community action. It was also a decision for risk--the risk of leaving a field in which I had experienced achievement and promise and the support of my teachers, to one in which I had experienced none of these.

So it seems, even if we abandon verticality and control, we do not abandon the impulse itself. There still exists that impulse that initially propelled us to verticality--the impulse to see the world from a new perspective, to go beyond our given limits, into the realm of what might be. And giving up the control for release into such a journey means a great risk. As infants we were afraid to take that journey alone, so we became obedient children. To release now is an incredible act of faith.

Always in my life I have preferred to be in relationship with others, to support and be supported. But there are some difficult steps I must take alone, without outside support. The reality of such times--the pain of separation, yet the knowledge that this is what I must do--is undeniable to me, as undeniable as the satisfaction of intimacy with others.

Such moments feel like climbing to the top of a mountain (or to the top of a hierarchic perspective) and jumping off. It is an incredible risk--but one which I know I must be willing to take if I am to be fully human.

And what is it that allows us to leap? What is it that allows us to be alone--in fact, that sometimes demands it? It is faith that, when I leap, I am not leaping into nothing, but into something--the faith that there is something there.

To release, to leap, in dance is an act of faith that natural forces of harmonious movement exist within the world, of which we are a part. To release in my life is a similar act of faith, that something exists in the universe of which I am a part--something which, while I do not control it, is nevertheless there.

I am not sure what the something is, or how to write about it. But I know that there have been times when, all alone, I have touched something. I have moved, alone in a studio, and felt patterns of energy pulling me into forms. I have found, in moments of stillness, there still is motion. I have found sound in silence, fullness in emptiness. There is something important that we can find only in aloneness.

Buber (1955) writes too of the importance of solitude if one is to discover what it is to be human. He finds this question can be answered only through self-reflection, when one steps aside from bustling activities to enter the depth of solitude.

I remember one time of solitude when I discovered something important about what it is to be human . . . it was when I was working in clay. All of my figures seemed bound and heavy. The density of the clay held back my little creature who wanted to fly, his wings crumpled by their own weight. In an effort to make them lighter, I began to work with hollow forms, designing the empty space by the form of its boundaries.

In dance, I knew the concept of positive and negative space, but only as something "out there" to be applied to make a composition more interesting. I knew that seemingly empty space was actually full. But in working with clay, I came to know the empty space within myself, and to find its fullness.

To make the hollow forms in clay, I do not scoop out the inside, like making a jack-o-lantern. Rather, I start with a ball of clay, put my fingers to it, and keep pressing and shaping until the inside becomes outside, pressing until the outside expands, leaving the hollow center which is shaped by the outside. I remove nothing--it is all there--but the boundaries are larger.

And so with myself. There are times I feel so weighted, unable to move, to respond. The solution is not to get rid of part of myself, but to use it to expand my boundaries. I can go inside myself, and press, and shape, until my boundaries expand, and the inside becomes outside. And, in making the space, I realize that it is not empty but full.

If I touch one of my solid clay figures, I can only touch the outside. The hollow forms, I can touch inside. I can touch the empty space, and feel something.

And so with myself--I must make the space before I can be touched.

This reflection points the way to a new metaphor for me: In its maturity, the impulse I saw as vertical may not lead me to up, but to inside, to my own interiority. M. C. Richards (1982) speaks of interiority in her work. She points out a clay vessel, which has two parts: the material, and also an interiority, given by her hands, carrying her being into the clay. The interiority, she says, is the meaning of the vessel. Yet we cannot find it without the physical form. However, once the form is created, and the interiority revealed, the vessel may be broken, but the meaning continues to exist:

> Art creates a bridge between being and embodiment. What are pigments and gestures, the ephemera of painting? Surely when we look at a painting, we are not seeing the paint merely. We are seeing something that is not there visibly, but which enters our perception through the eye. Paintings fade, peel, dirty, tear, rot. Pots break. Art in its material aspects is as impermanent as breath.
>
> But meanwhile what has been its task? To perpetuate the supersensory awareness of man. To demonstrate over and over again how the joy of life is not locked within its tissues any more than the joy is locked within the smear of ink on a piece of Japanese paper. It somehow lives within it, and at the same time is freed by it. (Richards, 1964, pp. 42-43)

It is the interiority of a dance, too, that makes it alive, that makes it something more than an entertaining

combination of movements and shapes. It is when our centers touch--mine and the dance--that I recognize life in us both, the life that exists outside of our own boundaries of space and time.

The new meaning of this dimension, then, is not going up, but going inside, to my interiority. The impulse toward growth, toward liberation, is directed not just at freedom from, but freedom to . . . the freedom to ask, inside myself, what is it to be human, rather than accepting the definition given by others. My old view of liberation was a liberation from--a liberation from control by others. I do not think that this view of liberation is false--just incomplete. Certainly one cannot be liberated to personal growth if one is living in a state of oppression. But freedom from only gives us the possibility to discover, to create ourselves; freedom to actualizes the possibility.

John Sullivan's (in press) comments upon morality and freedom further illuminate and clarify this view. He notes, extending Lon Fuller's (1969) idea, that there are two "languages" of morality. One is a language of duty, of constraint, the basic rules which make civilization possible. The other language is a language of aspiration, a seeking of aspiration and excellence. Sullivan notes that a complete picture of the moral life must have a place for both.

Similarly, a complete view of growth, of liberation, must include both of these aspects, must speak both languages.

And, further, the locus of responsibility seems to vary according to which language we speak. If I am oppressed, not free, in the first sense, I may blame my oppressors; they bear the responsibility for my oppression. But once this kind of liberation is accomplished, the responsibility becomes quite firmly mine; if I fail to deal with my own interiority, the blame falls firmly upon me. So, while it would be a mistake to ignore the need for the first kind of liberation, it is also a mistake to lay the full responsibility for liberation upon others, upon outside oppressors. At some point I must accept my own responsibility for looking inside myself.

So, I find, if I pursue this dimension in myself--the dimension of growth, of becoming, of liberation--and if I pursue it in a state of release rather than control, I find that I end up not on top of things, looking down, but rather looking inside myself.

And when I go inside myself, there is something there. Not the busyness of thoughts, of words, but a Presence--against which I hold my outside, to sense whether or not it fits. Do my actions, my words, fit with my interiority? Is there an authenticity, a truth in my life?

And what, I must ask, is the Presence? Something that connects me to something larger than myself.

Buber (1958) speaks of two kinds of solitude, two ways we can go inside ourselves. One he calls "the stronghold of

isolation" (p. 104), in which solitude is a dead end. The other he calls a "place of purification" (p. 104), a place we go to free ourselves from looking at others only as we want them to be.

To go inside, as I mean it, is not an escape from a life in the world. It is a discovery of what connects me to something beyond myself. To go inside is not a journey with a dead end, the discovery of self. It is following the path of the mobius strip, going inside to come back out, going inside to discover the connection between inner and outer.

> What distinguishes man as man, that he himself may judge concerning what he does and what he leaves undone . . . is that . . . ever since men have existed there has existed this ever-renewed self-confrontation of the person with the image of what he was destined to be and what he has relinquished. (Buber, 1957, p. 153)

What does this new vision of growth mean to me as an educator? It reminds me that the goal in teaching is not to pour knowledge into an empty space, nor to carve out--remove--what a student knows. It reminds me that students may come to me with their interiority filled in by other people's knowledge. My goal shall be to give a student strength to press the center of the solid weight, allowing the boundaries to expand, allowing him or her to touch and be touched on the inside.

And it also reminds me of my continuing responsibility as an educator and a person, not only to keep pursuing new perspectives, but to be sure that my interiority is always

engaged in the process. The journey toward knowledge shall not be a way of taking myself above others, but deepening my understanding of what it means to be human and how to live in the world.

THE SIXTH REFLECTION--
on Mutuality, Care, Love

I have written of a first understanding of the horizontal relationship, in which I absorb the other into myself, and only love in the other that which satisfies my needs. And I have written of a second understanding of this relationship in which I negate myself to serve the needs of the other. The third understanding of relationship includes both myself and other, in a condition of mutuality.

There are moments in my life in which I know mutuality, in which responding to the needs of the other meets my needs as well. They are moments of spontaneous intimacy, which nourish and renew me.

I fall reluctantly into the rocking chair with my son, my mind calculating the remaining tasks to be accomplished before I can indulge in the sleep he resists. At least here are a few moments I can steal to relax with the newspaper--filling my mind as full as my arms are with my child. He is restless still, and I begin to exhort him to settle down, to make him aware how precious is my time. But I have not given him time . . . only a softer chair. I do not even feel him there except for the places he pokes me as he squirms. He fears sleep--to enter the kingdom of his rich imagination, where he may be pursued by dragons.

I drop the paper. It is not that I am dropping my needs, giving up myself in order to give in to him. Rather, it is from recognizing that here is the source of my renewal as well. Caring for him is caring for myself as well; I choose to be there for him as a way of caring for both of us, not because he "needs me." Now he relaxes easily, secure in the presence I have given him. I feel myself not shrinking but expanding.

And there are also such moments in dance--moments of feeling incredibly with another. We are present to each other, in a way that transcends our individual limits and allows us to connect, to be more than just bodies moving in the same space and time. I recall the first time that I connected such moments with love.

I was a member of a small civic dance company; a young man occasionally danced with us. In one production, we were to dance a love duet together.

I was still very newly married, in a perpetual state of honeymoon with a husband whose ship was only occasionally in port. It felt threatening to even pretend romantic love for another in order to generate the emotion that had to be present in the dance.

Over the weeks of rehearsal, I gradually realized that love is not an abstract emotion that may or may not be tacked onto movement. It was as we committed ourselves to dance with each other, to really be present in the movement,

fully trusting each other in each lift, opening ourselves to each other's energy, that we generated a sense of intimacy with each other, a sense that we knew each other in love.

When I realized that I could experience this kind of relationship in dance, and let go of it when the dance was finished, I felt free to indulge in it. I never saw the young man outside the studio or theatre. It was rather like a one-night stand--living only in the present. Dancing together I found moments of lived love which made it easier to tolerate going home to an empty house, a "shot in the heart," perhaps, which gave me something but demanded nothing further beyond the moment.

When I first read Buber, I thought that this was all he meant by the I and Thou--pure relationship, just for the moment, with no strings attached connecting us to past or future. He said it could happen anywhere--even in a fleeting moment of intimacy between strangers. Furthermore, he wrote that the only reality consists of a meeting between an I and Thou, that only in such encounters are we fully whole, fully human (1955).

Yet there is something that feels incomplete for me in the understanding of communion which I have described. I cannot deny the reality of moments of transcendance, when I transcend my own limits to be with another. But it does not feel like the whole of reality. Neither does it feel like the whole of the ultimate stage of moral development. Peak

experiences with another are a peak; but what is the peak attached to? Are moments of intimacy a conclusion or a beginning? I must probe further to discover the reasons for my discomfort, and the missing parts of this dimension.

First of all, I am uncomfortable with a placement of care in relationship always outside of everyday time. Buber speaks of "hallowing the everyday" (1957). He says that the seed of an I/Thou relation remains when we return to the world of It (1958). I am sure that such seeds are not meant to exist in our memory as mere snapshots taken on vacation, reminding us of times past. They are meant to transform our everyday lives . . . but how? In what are they grounded?

Secondly, I am uncomfortable with an understanding of responsibility in relationship that seems to extend only to those with whom I feel close. I think of the S.S. officers who loved their families, the beauties of nature, and fine art, but did not extend the awareness of relationship to the victims they slaughtered. I am sure that moments of intimacy, in which we feel most human, are not moral if they simultaneously blind us from seeing a part of ourselves that is inhuman.

There is something missing if the final stage of moral development, and the whole of reality, consist only of peak experiences of intimacy, an inclusion of both an I and a Thou in a closed circle, separate from our daily life in the world. If I dance with someone, I am not morally free of any further responsibility for them--or others.

Buber wrote that, if we would love, then morality would take care of itself, for love is manifested in responsibility of an I for a Thou. Yet how easy it is to allow moments of intimacy, of peak experience, to simply discharge the pain of isolation, a spiritual orgasm to rid us temporarily of our urge for connection, to free us of further responsibility. How easy it is to feel that dance is the whole of reality.

What else is present in Buber's understanding of the I/Thou relation, that makes it a way of living responsibly in the world, rather than escaping responsibility with a transcendant "high"?

To Buber, the I/Thou is not a mere human phenomenon. Our capacity for I/Thou relation arises from our relation with the eternal Thou:

> Every particular Thou is a glimpse through to the eternal Thou; by means of every particular Thou the primary word addresses the eternal Thou. (Buber, 1958, p. 75)

The eternal Thou. This is the Presence, the Something greater than self or other, in which we are both included, but is not limited to us. My words seem too vague, the idea too large, to make sense. Perhaps it is because such ideas as Infinite, Eternal, and Absolute seem so beyond our capacity to understand that we put them into a form we can understand, and name the form God.

It is difficult to write of God in a dissertation. But if I look at relationship without a spiritual grounding,

then it becomes a mere pleasurable sensation. With this grounding, moments of I/Thou relation do not exist as moments of vacation from lives spent in pain and darkness, but as moments which may illuminate our lives; and, as a result, we must live our lives differently.

A vision comes to me, of a person groping in the darkness, feeling one vague form after another, but unaware of what the forms are. Every once in a while, the darkness is illuminated, revealing that one of the vague forms is, in fact, something very precious. At first, there might be a tendency to cling, when darkness returns, to the one form which has been revealed, caring only for it. But after several forms have been revealed, the person realizes that each of the forms is similarly precious, even without seeing them all. So the person may continue moving through all the forms, touching them, but the knowledge that each one is precious makes the touching different. The touching is now an act of care.

Light is, of course, one metaphor by which people speak of God. This does not mean that, in the presence of the eternal Thou, everything is perfectly clear and easy to understand. The existence of Light does not remove the mystery; light does not reveal itself but only that which it illumines.

But it is becoming clearer to me now why I felt sure that I/Thou experiences are not meant to remove us from the

world, but to lead us to hallow the everyday. The only explanation for my discomfort is the existence of a Presence, a Light, which revealed otherwise.

It is also clear to me why I started the journey which has become this dissertation--why I could not let dance be an isolated part of my life. It is because in the transcendent experiences which I know as dance, there is a Light which reveals a knowledge that extends beyond the limits of the movement I am doing, the space in which I am dancing, and the persons with whom I dance. It is the knowledge of my connection with all that moves and has form in the Universe. And with that knowledge comes the responsibility to care. If I do not fulfill that responsibility to care, I can never feel that I am living the whole of my humanness--for, once having seen, we cannot return to the darkness as though the seeing had never occurred.

In the Fifth Reflection, I indicated that a vertical metaphor no longer seemed appropriate for the dimension of growing, of becoming. At this point a metaphor of horizontality seems to be similarly limited as a way to understand the dimension of being. Horizontality feels too passive to me to express a living relationship of care, an active connection which not only nourishes me but calls forth my responsibility to respond to the other. Yet, while my new metaphor for the vertical is <u>interior</u>, the new metaphor for the horizontal dimension is not <u>exterior</u>, a negation of

myself to live in the other. Rather, it must be between, that realm which connects myself and the other.

When the metaphor of horizontal and vertical came to me, it was embedded in an image of balance. Indeed, one way to think of balance is an equality of force going in the horizontal and vertical directions.

But dance as well as life is constantly in motion, and I feel upside down as often as right side up. And when I am not sure what is horizontal and what is vertical, when I am in a constantly changing relationship to the earth, I need a new image for balance. Another way to find my balance is to first find my center, my interiority. Then I must find the connection of my center with my periphery. It is the connection of center with periphery, all the way around, that keeps me in balance. This connection is not merely psychic, but exists in the body--a state of sensitive tension which adjusts according to the distance at any one moment between center and periphery. I cannot lose the connection, or I will fall. And I cannot lose my center without losing the connection as well.

To dance, I must maintain both my center and the connection between inside and outside. It is not enough to find my center; finding center, but not the connection, keeps me in one position, afraid to move for fear I will lose it. And it is impossible to find the connection without the center.

In my life, I must also maintain both center and connection, a sense of myself and relationship with others. If I lose myself, I have nothing to offer in relationship, nothing to be present to the other. What is it I lose when I lose the relationship . . . do I fall as I do when losing my connection in balance? In seeking an answer to this question it is important to recognize that metaphors are based upon our understanding of the universe, a basic sense of "the way things are." The two metaphors with which I have dealt seem grounded in very different visions of the universe.

The horizontal/vertical metaphor sees the natural state of the universe, and all within it, as chaos and destruction--held together by the force of human will. We must constantly hold on--to others, to ourselves--to keep the whole thing from falling apart. In this view, we fear aloneness, for isolation from others represents a falling apart of the fabric of society. We therefore cling to others to make us feel safe, so we can keep our world from falling apart. We use relationship to hold ourselves and others back, to keep us from doing things we fear we might otherwise do (in the state of chaos). Relationship becomes a form of limitation.

Yet we also fear relationship, because we see it as dependency--and when we are dependent, we are powerless to prevent our own destruction (and we never quite trust others to really take care of us). Self-control is essential to keep us from falling into dependent relationships which would make us more vulnerable to destruction.

In this view, control is the only answer--control of others (to keep the world from falling apart) and control of self (to keep our person from falling apart--into emotional despair, mental instability or physical incapacity). Good becomes equated with holding on, holding back, to prevent the natural state from erupting. Sin becomes equated with letting go, allowing natural forces of chaos and destruction to take over.

The inside/outside/between metaphor is grounded in a vision of the universe existing in a natural state of harmony and cohesiveness, disturbed only by our human inability to recognize and live in that harmony. To live in this kind of universe requires not control but a state of release, accompanied by the awareness which will allow us to find the connections which provide the cohesiveness.

In this view, solitude is welcome as an opportunity to become aware of the connections (which exist whether or not we are aware of them). Since relationships already exist, we do not form them but rather respond to them. We do not hold on to others in relationship, but rather free ourselves to respond.

In this perspective, good becomes equated with release and awareness--a rejoining of connections, entering into the state of harmony. Sin is a holding back, not responding.

Awareness is essential, however--it will not do just to "let go." This tells me that this view of harmonious

connections may really be superimposed upon the previous one of chaos. If we release with awareness, we will live in a state of harmony. If we release without awareness we may fall into the underlying state of chaos--but without knowing we have done so. Hell does not cease to exist despite the knowledge of Heaven.

Perhaps this is why it is so risky to go from the first view to the second. In the first, the risks are known, and we feel as if we have a way to deal with them. To enter the second we must trust not only the presence of that into which we release, but our own capacity for awareness.

Peter Berger (1969) points out two ideas about the meaning of religion which seem to be related to these two visions of reality. One sees the purpose of religion as holding back, and emphasizes its controlling purposes, keeping us from engaging in sinful acts. Another sees religion as a way of binding together, allowing us to connect with each other. Both of these views of religion acknowledge the root re-<u>legio</u>, the same root of our word ligament. But the meaning of the "ligament" varies depending upon our vision of the universe.

When we look at dance education, we can also see examples of both of these visions. In one view, natural human movement is viewed as chaotic and must be suppressed, replaced by a state of control. The goal is to conquer or master one's body, an indication that control of natural

impulses has been achieved. Freedom can only come from mastery of natural impulses of the body.

In the second view, the purpose of dance education is to discover the natural principles of harmony in human movement. The goal is not to master one's body but to dwell in it. One attempts to release the musculature, discovering the natural connections of the body which allow it to function harmoniously.

The danger of the second, of course, is that one may release without the awareness necessary to discover the inner connections. If we release without discovering these connections, we will fall, become injured--even more than we do by excess control.

My own most terrifying memory from dance comes from such a condition. The direction from the choreographer was "spin until you get dizzy, and then change to a slow, well-paced run." For three days I did the movement, becoming dizzy and nauseous almost immediately, and changing quickly into the run. On the fourth day I began spinning, and became transcended. I felt as though I were in another realm, outside the boundaries of the earth. I did not feel dizzy. And I did not recognize when I lost my balance, so I could not hold on, could not catch myself. For months after the broken bone had healed and the cast was removed, I was afraid to dance. I still trusted the existence of natural connections in the body, but did not trust my own capacity to stay aware of them.

I have already indicated that control is problematic, oppressive. It prevents us from growing and becoming all we might be, as well as from being with others in a fully human relationship. It also prevents us from creating a new vision of the world, one in which we could free ourselves to live harmoniously and respond to others. So the existence of the first vision, resting upon control, largely prevents the second one from arising. In some way we must transcend the limitations of the world as we know it--a world of control--and discover new possibilities of how things might be.

But even if we are able to generate a new vision, a new world in which we may respond to others instead of controlling them or being controlled by them, there is still a danger. So living a new vision requires not only the capacity for transcendence--for imagining how things might be--but also the capacity for faith, trust, and courage. The faith we need is a faith that a state of relationship exists even when we do not recognize it. We also need trust--trust in our own capacity to respond, and trust that others will respond to us.

Yet destructive impulses still exist, in persons and in the world. Harmony and responsiveness may transcend the destructiveness, but they do not negate it. We can never have faith and trust without courage, without recognizing that giving up control is a risk.

From where do they come--the capacity to generate a new vision, the courage to have faith and trust others? What may allow us to see beyond the meaninglessness and destruction which seem so present in our lives, to imagine a new vision and have the courage to live it?

I can recognize three formal approaches by which people have attempted this task--psychoanalysis, religion, and the arts.

According to Bettelheim (1983), Freud saw the purpose of psychoanalysis not as the treatment of mental illness but as a way to know oneself, a means of self-understanding. He recognized the destructive impulses, the darker side of humanity. He saw that these arise during the most primitive stage of human development, in which the helpless infant compensates for that helplessness with a "megalomaniac self-centeredness" (Bettelheim, 1983, p. 102). Yet Freud believed that if we looked at these impulses with our rationality, and came to understand what they do for us, we could transcend them and instead engage in the

> good life . . . one that is full of meaning through the lasting, sustaining, mutually gratifying relations which we are able to establish with those we love, and through the satisfaction we derive from knowing that we are engaged in work that helps us and others to have a better life. (p. 110)

Religion may be another means of helping us find relationship and live in it, if we view religion as a means of connecting with others rather than control. This is the meaning used by Mary Caroline Richards (1982) when she spoke

of her own decision to lead the religious life (without becoming institutionalized) as a process of reconnecting the worlds of experience, doing, mystery, and social concern. To Martin Buber (1955), religious experience consists of living in I-Thou relationship in our everyday life, for we cannot speak to God without speaking to other persons, and cannot speak with other persons without speaking with God.

Through the arts, too, we may encounter both our darker, destructive side and the existence of relationship and harmony in the world, helping us to transcend the former for the latter.

Erick Hawkins (1969) reminds us that this is not always the function of art. He points out that there is both secular and sacred art. Secular art uses the aesthetic materials purely for their own sake. It "means forgetting about what the total world of man, nature, and God is, and deals with totality in a partial way leading to triviality and naive realism" (p. 38).

Sacred art, by contrast, reveals the harmony, the pattern of relationship in the world. Hawkins writes that

> this pattern of relationship is love, even the love to make the corn grow. Periods of greatest love and faith are the periods of the great creativity in art . . . the dance artist . . . must be a priest representing the noblest of what it is to be a man and a woman on this earth in all the fullness of body, mind, and heart. (p. 39)

Any art may be trivial or invested with sacred function. Yet just as some people seem to place all of their sacred

concerns in an institutionalized package of religion, keeping them apart from their daily lives, so some people similarly use artistic creation and performance. To truly live a religious life does not mean merely attending church on Sunday; rather, it means making one's whole life a process of discovering and responding to relationship. Moments of peak religious experience are part of what it means to live a religious life, but not its whole. Such moments are meant to illuminate the rest of one's life, to reveal relationships which one may live in one's life.

And so too it should be with art. Aesthetic experiences in dance should reveal our relationship with all that moves and has form in the universe. However, such moments should not be endings, but beginnings--returning us to live our lives in the world in a way that acknowledges our connections with others and our capacity to respond to them.

CHAPTER IV

CONCLUSIONS

Summary of the Journey

I indicated, as I began this work, that I looked upon it as a process of doing art. There is much danger in summarizing the understandings gained from an art experience. Removing understanding from the form in which it occurred often results in some distortion, and always results in at least some loss.

The process of drawing conclusions from an experience in art is even more problematic than summarizing. As I stated earlier, art does not tell us what to do but how to be, and it tells us in ways that are not directly translatable into messages or maxims. But when I engage in a significant artistic process, I am transformed--I am not only the artist but the work itself--former and formed. I see things I did not see before, and, having done so, cannot go back to living as though the seeing had never happened.

There are some who, upon the conclusion of a journey, would prefer not to look back, not to attempt to make a map or scrapbook of where they have been. In some respects I may be one of them, for the map is not the same as the journey, and can never reveal its richness. But if I do not take this step, I fear that, in returning to my everyday

world, the memory of the journey may dim, and may even begin to seem unreal. So now I must, with full awareness of its limitations, try to summarize, describe, where I have been, and what I see from my new perspective.

I began the journey by identifying some aspects of my profession which disturbed me. I realized that they resonated with disturbances I experienced also in my own life, and ones which I observed in the larger world. At that time I did not recognize the source of the disturbance itself.

But images I discovered both from within and outside my body generated a metaphor, a form in which my concerns began to make sense. The metaphor was that of vertical (perpendicular to the earth--the direction of growth) and horizontal (actually horizontal/sagittal--parallel to the earth--the direction of being). The dimensions seemed to comprise the fullness of human life; both aspects are needed for wholeness.

At the same time I noted problems with the co-existence of these two dimensions. The problems occur either when they are in conflict with each other, creating an ambivalence which paralyzes us, or when they are unrelated to each other, and each becomes destructive. Exploration of the metaphor allowed me to discover a source of the problems: our conception of both dimensions, developed in the dependent state of infancy in a form which is inappropriate to

maturity. It seemed to me that what was needed was a new understanding of both dimensions, which might allow growing and being to complement each other, that we might live a life more fully human.

Therefore I decided to attempt, in a series of six reflections, to journey back to the period in which my own awareness of the dimensions was formed, and the periods in which it developed, in hopes of finding a more mature level of understanding. The journey I expected to take was thus a journey through time.

In actuality, the journey I have taken has been not so much through time as through space. While I reflected upon moments in my past, they are still part of my present, still layers of myself. My reflections took me from what was buried on the surface to what lies more deeply; I uncovered deeper parts of myself and looked at them in light.

As I gave up the linear quality of my journey, I similarly had to give up the linear developmental model with which I started. The model with which I concluded is a model involving spatial awareness of inside (my interiority) and outside (things and persons in the world) and the connection between them.

The vertical metaphor, I found, is deeply rooted, but it supports use of control in the process of growth. Control hinders growth, yet we maintain control out of fear of what we perceive as the alternative: chaos. However, it

is possible for growth to occur without control. What is left of the dimension is the source of growth, our interiority.

The horizontal metaphor emphasized passivity and dependence in relationship. Yet I recognized that being as I wished to live it is not a passive, feel-good state, but an active one--of discovering connections and living in them.

So the journey itself has generated a new metaphor. The metaphor is grounded in a new vision of reality. The old vision saw the natural condition of the universe as chaos and destruction, which we avoid only through use of control (control of others, control of ourselves). The new vision superimposes upon the chaos the presence of form and order, a fabric of harmony and cohesiveness. In order to live in this realm, we must release into the connections which exist whether or not we are aware of them. However, without the awareness which allows us to discover the connections, release is very dangerous, for we may "fall through the holes" into the chaotic realm lying underneath, without the protection of control.

So, a transition from the first metaphor to the second involves not only a capacity to transcend the first, and imagine new possibilities. It also requires the capacity for faith, trust, and courage.

Despite the difficulties of moving from the first vision to the second, I believe it is essential. The first dooms us to a life of self-centeredness, self-protection, and caring for others only out of selfishness. The second vision frees us to care for each other, and live together harmoniously.

Conclusions and Implications for Curriculum in Dance

To renew curriculum
is to set a new course
to set sights anew
to re-view, re-vise
i.e., to have a new vision
a new way of seeing
a new understanding.
(Richards, 1973, p. 51)

When I look at dance education, I recognize multiple possibilities. I see the possibility for dance education, just as for education in all the arts, to give us opportunities to transcend the limitations of the here and now, to imagine how things might be--to realize our capacity to create ourselves and our world. It can help us recognize relationships which are often hidden in the everyday world, relationships outside of hierarchy and control. It can help us become aware of natural lines of movement, and deep inner connections. It can help us learn how to release into these connections. And it can also help us recognize our own capacity for courage, for taking a risk, for doing something in spite of our fears.

Yet dance education also has the possibility for doing the opposite. It can limit our vision of movement to one language, demanding obedience to that one way. It can make us so loving of the secure, the known, that we become afraid to venture outside. It can insist on control, in our musculature and in our behavior, preventing awareness of relationships and inner connections.

I believe that how we use art, including dance, has real implications for the kind of world we will have. I suppose that some may be aghast at the suggestion that we use an art to make a better world. However, as I see it, the question is not whether we will use art but how--to help us to be more fully human, or less; to help us create a better world or simply adjust to the problems in the one we have.

My understanding of the meaning of "aesthetic" has included seeing the aesthetic object as an end in itself, rather than as a means to an end. So in one sense it disturbs me to recognize that art is not only an end, but also a means. Dance exists not only as a whole, in and of itself, but also as a part--of something larger. Koestler's concept of a holon (1978) is helpful in understanding this relationship. Koestler reminds us that everything is a holon--a whole with respect to itself, a part with respect to another whole. Seeing dance--or art--as only a whole, an end in itself, does not mean that it has no function in

society. It merely means that we are ignorant of what that function is, and therefore have no choice as to what it might be.

If we see art only as a whole, we are likely to see its parts only as a means to an end. In dance, this leads us to think of each person who dances as only a means to an end of a successful dance, a thing used for making dances, rather than as a person who exists also outside of dance.

John Berger (1973) has pointed out that when we look at a work of art, what we see is affected by the assumptions we hold about art. Among these are our connection of the world of fine art with affluence and cultural authority. We assume that art represents the finer things in life, because it ordinarily can be acquired only by people with money. We tend not to question the view which is presented by the artist (and art critic), but rather rely upon them to interpret experience for us in areas in which words are inadequate. All art represents a vision, a way of looking at the world, and if we look at the art object purely as an end in itself, we may fail to recognize our right to interpret our experience differently. We may see paintings glorifying the life of poor people, for example, and value them as objects of art; their beauty (combined with our assumptions about art) may seduce us to a particular vision of what poverty is like, a vision which may differ drastically from the reality of such a life to the poor themselves.

We cannot let the familiar statement "art is an end in itself" prevent us from recognizing that art is a human creation which may, even unintentionally, serve other human purposes. We cannot let tradition--in art or arts education--become so sacred that we do not continue to examine it critically, from a variety of vantage points, seeking to discover what it does to us as well as for us.

Dance can do a lot for us. It can provide an opportunity to feel in control of that part of the world we are closest to--our bodies. Within that context of feeling in control, we feel safe engaging in relationships. Thus dance becomes a very satisfying place to live, meeting our needs for control and for relationships. Because dance feels so satisfying, and most of the rest of the world appears so chaotic, so out of control, dance easily functions as a hideout from the rest of the world.

Within this awareness, the observation that dance classes are mostly populated by middle-class females takes on a new meaning. Dance seems to function in many ways similar to the family and other women's activities--a means of keeping women effectively removed from the things in the world that "really matter." As Dinnerstein (1977) notes, we become immune from the risks and exertions of history-making, and from the legitimate internal misgivings that history-making involves. Women's activities such as

dance give us not only a sense of satisfaction, but also a safe vantage point from which to view the way the world is run--we can be critical of it yet freed from the responsibility for doing anything about it. It gives us a circle within which we may care, within which we may feel we are contributing something worthwhile to the world--beauty--and allows us to be freed from the responsibility for the ugliness which still exists.

Even when dance is not continued as an activity in adulthood, dance instruction for girls becomes part of the training for becoming a middle-class adult woman--for making things pretty and pleasing, while not disturbing the important efforts in which men are involved. This effect is further emphasized by a dance curriculum which stresses submission and obedience, following tradition, instead of rocking the boat. Middle-class girls who take dance most often receive instruction which helps them see themselves as decorative objects, with a responsibility primarily to do as they are told, be pretty, and decorate their environments.

Yet the connection of dance with women is not a political plot to keep women powerless. Dance feels female to us, because so many of the experiences it provides for us--heightened sensation, intimacy, connection with the universe--are ones we first knew in the arm of another female--our mothers. Dance allows us to relive the pleasures we knew

in infancy without the dangers--because it also gives us a sense of control over ourselves which was missing in infancy.

Dinnerstein (1977) suggests that, if both parents were equally involved in care of infants, we would have very different ideas of maleness and femaleness. It seems likely that if we knew our fathers as well as our mothers through extensive intimate contact in infancy, dance would no longer feel female. So it would be easy to conclude that the practice of females rearing infants is related to our seeing dance as removed from the important (male-dominated) world. Yet despite the universality of mothers rearing infants there are societies in which dance is an activity not primarily for females. It seems important to recognize that in these societies, dance is not an activity separate from daily life, but is a part of life. It is a way to celebrate, a way to prepare for challenging tasks, a way to tune into the powers of the universe and be connected with them. Dance is not an activity to attend for Saturday night entertainment, to escape from living, but a way to enable persons to live more fully.

I am not sure whether our existing gender arrangements for infant care will prevent dance from being integrated into our lives as a whole. But I am sure that as long as dance remains separate from the world, many women will use it as a way to avoid risk and responsibility, remaining removed from the parts of the world which are so terrifying.

As long as escape routes exist, offering us pleasant alternatives, many of us will continue to use them.

I do not wish to remove the power of dance to allow us to transcend the here and now and recapture a sense of the intimacy we knew as infants, the satisfaction of nourishment and fleshly delights. I do not wish to remove all beauty from the studio or the stage, to be replaced by violence and ugliness. I do not wish to remove the capacity of dance to help us feel less helpless and dependent than we were as infants.

What I do wish for in dance--and expect of it--is using the knowledge of transcendence, of beauty, and strength to empower us to transform ourselves and the world.

Dance education offers us a variety of possibilities--to learn how to release or to practice holding on, holding back; to become sensitive to relationships, to hidden likenesses, or to become unable to feel; to develop courage or to practice passivity. It can go either way. Obviously I believe that dance, like all art, ought to do the former in each case. But it is just as obvious to me that it often does the latter. And I believe that curriculum in dance bears an essential responsibility for the difference.

What kind of curriculum can allow dance to help us transform ourselves and the world, rather than accept and adjust to things as they are?

I cannot write a prescription here. I cannot think of any particular practice I might advocate which could not be

used for a purpose opposite to that which I wish to encourage. The points I shall mention are valid only because of what they are grounded in. They are not seven easy steps to follow to allow dance to make a better world. They are pieces of a vision, which hopefully point to something far beyond themselves. They are listed not in order of importance, but in an order which reflects my understanding that we cannot do everything at once. Yet they are not discrete, but overlapping and related to each other.

First, we must teach dance in a way that recognizes and affirms the capacity of individuals to speak their own language in movement and to make their own dances. This is not to say that students should avoid study of the forms and styles of dance which others have created. But if students learn to negate their own natural movement and their own capacity to create dance, they will also be negating their human capacity to interpret their own experience and make sense of their own lives.

Second, we must emphasize sensation in dance--<u>feeling</u> a movement, not just doing it; <u>awareness</u> in movement, not rote movement and mindless repetition. When we as teachers describe movement, we cannot do so just in terms of placement ("arms in first position, tendu front, side, back, side"). We must also describe it in terms of its quality, of how the leg gets from here to there--with sharpness, strength, or delicacy. We must develop the body as an organ

for sensing, for knowing, for expanding our consciousness, rather than as an organ of control. Only through an emphasis on sensation and consciousness will our bodies become a link with others, rather than a hard outline separating us from the world in which we live.

The third point is an emphasis upon release rather than holding on as a way to facilitate movement. Holding on is a way to stop ourselves, but it is not an effective way to move. Holding back can prepare us to move, but if we do not release the holding it will inhibit our movement. We need to help students recognize when they are holding, and when they are releasing. Knowing how to release in our bodies is a reference for knowing how to release in our lives, freeing us to live in relationship without control of others or being controlled by them.

Of course, release is dangerous when we have nothing to release to. So the fourth point is recognizing the connections which exist in the body, which allow our bodies to efficiently accomplish movement without holding. We cannot go readily and automatically from a state of holding to responding to connections. We must open ourselves to discovering them, just as we must open ourselves to discovering the reflection of light upon the water, or the taste of an unfamiliar food. Sometimes, when we are unable to see or to taste, we need someone to say--"Look, over there--the light is sparkling on the water" or "It may feel strange on your

tongue, but if you won't let that scare you, you may discover a delicious sweet and sour combination." And this is what a teacher must do, to help students discover the connections which first seem unreal or so unfamiliar as to be awkward.

Through awareness of connections in the body, we may come to recognize our bodies as a manifestation of the natural order and cohesiveness of the universe. This realization is a necessary one if we are to have the faith that allows us to release into relationship with others.

In emphasizing personal movement response, sensation, release, and discovery of connections, we are seeking not a conquering of the body, but dwelling in it. Our goal must not be to control our bodies, but to care for them, to take responsibility for them.

But our concern in dance must not stop with our own bodies. The fifth point is that we must deal not only with the mechanics of movement--jumping more effectively, turning without getting dizzy--nor even just with the abstract qualities it possesses (i.e., "continuously, then with a sudden change"). We must use our heightened capacity for sensation to sense also that which is outside ourselves, use our openness to discover our connections with others, and use our capacity to release to allow us to respond to others. As we teach, we must use metaphors and images which lead students beyond the boundaries of their own bodies, and beyond the boundaries of the studio.

This is not the same as just telling students to fly like a bird, or to move toward a partner as though greeting a friend. It means going beneath the surface to find relationships, to find something in the way a bird is supported by the air that is also in me, to recognize something of the human condition that makes coming together with a friend so compelling. It means using images not as a trick to get students to move the way we want them to, but to discover something about themselves and something about the world in which they live, to discover how they are related.

The sixth point is the one which will probably be most controversial within my profession, where the phrase "Don't think about it, just do it" is a common one. I believe we must not only do movement, no matter how beautiful or how related to others. We must also reflect upon its meaningfulness, to try to bring it to a conscious level. This is the process of praxis--action and reflection, practice and theory intertwined.

This is not to say that we can ever adequately translate the discoveries we make in dance into verbal terms. But artists have long railed against the attempt to remove sensation and feeling from the verbal thinking process, and humanists have long realized that attempts at total objectivity dehumanize us. It is time we also acknowledge the dangers of divorcing conscious thought from sensation and feeling. It is not that we should try to explain and

demystify our intuition, but to be consciously aware of the mystery and its importance to us.

Neither the conscious nor the subconscious is more important; they are both necessary to our full humanity. The intuitive, the subconscious, will always be essential in generating scientific and artistic creation, but it is our consciousness that gives it meaning, that says "This is something important."

Freire (1983) notes that it is the process of naming the world--making meaning out of one's experience--that defines persons as human, separate from animals:

> . . . men, as beings of the praxis, differ from animals, which are beings of pure activity. Animals do not consider the world; they are immersed in it. In contrast men emerge from the world, objectify it, and in so doing can understand and transform it with their labor. (p. 119)

Undoubtedly many persons use objective thinking as a way to distance themselves from the actual experience of living and being in the world. But without the process of reflection, any discoveries we make in the studio will remain trivial in relation to human life. With reflection, dance has the capacity to illuminate my life, generating metaphors and images which allow me to make sense of it. When I discover that I get my leg higher not by lifting it but by releasing it, I can use the knowledge not just to make prettier dancers and dances, but to give me a profound understanding as to how I must live my life. In finding out what it feels like to truly dance with someone, I will

not save this state of being for studio or stage, but will allow it to affect all of my relationships.

This process of reflection will allow us to see our lives as a dance, a dance we have the possibility to create. The responsibility for creating our lives is a heavy one--for then we must accept the responsibility for the kind of life we create. It is a task which demands courage.

So the seventh point is that we must teach dance in a way which fosters courage rather than passivity. We must give students opportunities to make choices and recognize that the choices they make affect the outcome--that the dance they make will be different depending upon their choices. We must help them recognize their resources--their capacity to sense and feel, to respond to connections--that will allow their work to be successful. And at the beginning we must emphasize their successes, help students recognize the success in the choices they make.

Yet if everything we did were always successful there would be no need for fear. I do not wish to eliminate fear, but to help students recognize they can do things in spite of their fears. We can refuse to hide from students our own fears of failure--and yet, simultaneously, refuse to give up our right to try something that fails. And when we fail--when our ideas for a class problem or a dance simply do not work--we can accept responsibility for the failure, and let our students know we can go on, can try again. In sharing

our failings with students, we can also share the creative power of failure: success confirms where we are, but failure forces us to see from a new perspective, to find another way to approach the problem.

I remember when a student said to me, following a series of demonstration classes: "I'm glad some of them didn't work. I learned more from those." We need to love our failures as part of ourselves--our capacity to feel the pain of failure so intensely is a part of ourselves that is most human.

Courage is not going on when it is easy, when we are unhurt. Courage is going on when it is painful to do so. This is such a delicate area. When will failure destroy a person, and when will it reveal one's courage? We must proceed with tenderness--tenderness born out of our failures--and with love--love for the things that are ugly as well as for those that are beautiful.

These seven points, as I wrote earlier, do not represent a remedy to be applied to transform dance education from a state of evil to a state of grace. They seem almost embarrassingly obvious and simple. But, as M. C. Richards reminds me:

> It is hard to keep one's nerve for what one feels to be true. It tends to seem too simple, or presumptuous, or just plain tiring to maintain. (1973, p. ix)

I am hopeful that these points do reveal a new vision of curriculum in dance education--one in which we may become aware

of new possibilities for relationship and connection, and develop the courage to release and respond to them. I also hope they reveal a vision in which relationships we discover in the studio are not only ends in themselves, but also serve as a reminder to us that relationships exist even when we are unaware of them. In this vision, experiences in dance are not only a way to transcend the everyday world, to one of beauty and harmony, but also return us to the world with heightened sensitivity, new understandings, and new courage which allow us to make it better.

My concern, then, is a better world. Will changes in dance curriculum make a better world? I am sure that art is not enough, that it is not the ultimate or the complete answer to transforming ourselves or the world. Moral questioning and logical, rational thought are as important as aesthetic process and intuitive thought. Yet I do feel sure that art, including dance, can play a part in the transformation, by expanding our consciousness of what it means to be human, how we are connected with the world, and how we can be with others in caring relationships.

I must reaffirm here that the points regarding curriculum in dance education are meaningful only as they have arisen from my journey--from a deep encounter with myself. Yet they do not represent a real change from the way I thought dance education should be <u>before</u> the journey. What is changed is myself.

It is essential to remember this in any attempt to turn these seven points into curriculum guidelines, into procedures and structures. As M. C. Richards (1973) discovered from her experience at Black Mountain College, it is not enough to change procedures and structures in education; if we attempt to change procedures and structures without transforming persons, we will find the same problems appearing in the new ones that we found in the old ones.

So perhaps the most significant conclusion I may draw from my study has to do with its implications for curriculum development and teacher education. We need to begin not by looking at curriculum, but by looking at ourselves. Curriculum exists only as it comes through persons; it is a structure by which we as educators reveal our values. A colleague once shared with me this wisdom: "I don't teach dance; I only teach who I am." Even if we are following a carefully written curriculum guide including specific objectives and activities, what we are teaching is ourselves.

If we wish to teach dance, therefore, it is not enough to add a study of human development and educational psychology to a study of dance. We must also study ourselves, reflect upon who we are as persons, define and redefine our values in dialogue with other voices. We must look especially at the parts of ourselves that are fearful, uncomfortable, worried, and ambivalent, and at the parts that feel right to us even in ways we do not understand. Those of us who

prepare dance educators, and provide continuing education for those already in the field, must provide not only opportunities to observe and participate in dance classes, significant reading, and opportunities for teaching, for content and methodology are meaningless without a context. Reflection and dialogue are also essentials in the process.

This kind of process is even more essential for those who wish to move beyond teaching their own classes to broader areas of curriculum. It is far too easy to simply list the things dance can do for people, and suggest activities by which such objectives may be accomplished. We must find ways to write about curriculum that will <u>touch</u> people, that will generate a meaningful dialogue with them. And in order to do that we must journey to that part of ourselves in which we may be touched. It is my hope that the reflection and dialogue in which I engaged in this study, seeking discovery and re-discovery, interpretation and reinterpretation, will serve as a model of this process. The experience has verified for me the value of art as a process for discovery, the value of reflection and dialogue as a process for generating insights upon curriculum. I hope that those who may disagree with the insights I have shared will use it as an opportunity for their own reflection and dialogue, rather than to dismiss the possibilities of the methodology.

To realize that in starting with myself I will make discoveries which illuminate my profession, reaffirms for me

the basic connectedness of the world. It also reaffirms my realization that if we recognize our relationship with an other, we will recognize our responsibility for the other. The responsibility I feel for my profession is intensified because of my newly affirmed relationship with it.

The relationship between us is a creative one. Dance has, in many ways, created who I am, and continues to do so. It is through experiences in dance that I have become sensitive to knowledge stored in and transmitted through my body. It is through dance that I became aware of a deep inner connection with all that moves and has form. It is through dance that many of the powerful images and metaphors I used in this dissertation were revealed, metaphors which have helped me make sense of an otherwise senseless situation. In dance I have also met rigidity and callousness, experienced anguish and anger which propelled me to ask "Can things be different than they usually are?"

In our new relationship, I now recognize my own capacity not only to be created by dance, but to create what dance might be. In a sense it is like the relationship with my own mother--in my childhood, I saw only that she made me what I was--not only my body, but also my actions, through establishing guidelines I obediently followed. It was many years before I recognized that I also created her--that she grew and changed in response to me as well as I to her.

Dance is part of our culture, and like all aspects of our culture, it forms us. Yet culture is also a human

creation, formed by us. It is time to recognize we can also look critically at that which we love, and transform it.

I indicated earlier that my concern was making a better world. But I also believe that the vision of dance education I have shared will make better dance. The most significant art--that which endures--does not just please us or entertain us, but reveals something to us of our relationship with the universe. The arts have persisted throughout civilization not because of an impulse to decorate, but because of an impulse to make meaning out of an otherwise meaningless world. This is a uniquely human impulse. We may choose to pursue that impulse or to deny it. But once we are aware of our choices, we thereafter bear the responsibility for those we make. This is the burden that comes with understanding, the bitter fruit of the tree of knowledge.

EPILOGUE

It is time to end this journey, and to begin the next. I hope to take with me my reaffirmed commitment to interiority and consciousness of the world, and to living the responsibility of my relatedness with others. A statement from the Talmud I discovered in Erich Fromm (1941) says it well:

> If I am not for myself, who will be for me?
> If I am for myself only, what am I?
> If not now--when?"
>
> (frontispiece)

BIBLIOGRAPHY

Appel, M., & King, N. (1983). What do schools teach? In H. Giroux & D. Purpel (Eds.), The hidden curriculum and moral education (pp. 82-99). Berkeley: McCutchan.

The Arts, Education and Americans Panel (D. Rockefeller, Chair). (1977). Coming to our senses: The significance of the arts in American education. New York: McGraw-Hill.

Bakan, D. (1966). The duality of human existence: Isolation and communion in Western man. Boston: Beacon Press.

Barrett, K. (1977). Educational dance. In B. J. Logsdon, K. R. Barrett, M. Ammons, M. R. Broer, L. E. Halverson, R. McGee, & M. A. Roberton, Physical education for children: A focus on the teaching process (pp. 121-163). Philadelphia: Lea & Feibiger.

Belth, M. (1977). The process of thinking. New York: David McKay.

Berger, J. (1973). Ways of seeing. New York: Viking Press.

Berger, P. (1969). The sacred canopy. New York: Anchor Books.

Bettelheim, B. (1982). Freud and man's soul. New York: Alfred A. Knopf.

Brown, R. H. (1977). A poetic for sociology. Cambridge: Cambridge University Press, 1977.

Buber, M. (1955). Between man and man (M. Friedman, Trans.). Boston: Beacon Press.

Buber, M. (1957). Pointing the way (M. Friedman, Trans.). New York: Harper.

Buber, M. (1958). I and thou (2nd ed.) (R. G. Smith, Trans.). New York: Charles Scribner's.

Buber, M. (1965). The knowledge of man (M. Friedman & R. G. Smith, Trans.). New York: Harper & Row.

Chodorow, N. (1978). The reproduction of mothering: Psychoanalysis and the sociology of gender. Berkeley: University of California Press.

Diamond, M. L. (1968). Martin Buber: Jewish existentialist. New York: Harper & Row.

Dinnerstein, D. (1977). The mermaid and the minotaur: Sexual arrangements and human malaise (Harper Colophon ed.). New York: Harper & Row.

Eisner, E. W. (1979). The educational imagination. New York: Macmillan.

Field, J. (1950). On not being able to paint. London: William Heinemann Ltd.

Freire, P. (1983). Pedagogy of the oppressed. New York: Continuum Publishing Corp.

Fromm, E. (1941). Escape from freedom. New York: Rinehart & Co.

Fuller, L. L. (1969). The morality of law (2nd ed.). New Haven: Yale University Press.

Gilligan, C. (1982). In a different voice: Psychological theory and women's development. Cambridge, MA: Harvard University Press.

Greene, M. (1978). Landscapes of learning. New York: Teacher's College Press.

Greene, M. (1980). Moving towards possibility (Lawther Lecture). University of North Carolina at Greensboro.

Grenyo-De Rosa, L. (1982). Aerobic awareness. Woman Sports, 4(12), 23.

Grumet, M. R. (1981). Conception, contradiction and curriculum. The Journal of Curriculum Theorizing, 3(1), 287-298.

Habermas, J. (1971). Knowledge and human interests. Boston: Beacon Press.

Hawkins, A. M. (1982). Modern dance in higher education. New York: Congress on Research in Dance.

Hawkins, E. (1969). The body is a clear place. In M. Gray (Ed.), Focus on dance V: Composition (pp. 34-39). Washington, DC: American Association for Health, Physical Education, and Recreation.

H'Doubler, M. (1957). Dance: A creative art experience (2nd ed.). Madison: University of Wisconsin Press.

Hill, R. (1978, July). The importance of dance experiences and concepts in the aesthetic development of children. In Dance and the child (pp. 64-79). Conference sponsored by Canadian Association of Health, Physical Education and Recreation, Edmonton, Alberta.

Huebner, D. (1975). Curricular language and classroom meanings. In W. Pinar (Ed.), Curriculum theorizing--The reconceptualists (pp. 217-236). Berkeley: McCutchan.

Joyce, M. (1980). First steps in teaching creative dance to children (2nd ed.). Palo Alto, CA: Mayfield Publishing Company.

Kariel, H. S. (1972). Saving appearances. Belmont, CA: Duxbury.

Kariel, H. S. (1977). Beyond liberalism, where relations grow. San Francisco: Chandler & Sharp.

Koestler, A. (1978). Janus: A summing up. New York: Random House.

Kraus, R., & Chapman, S. A. (1981). History of the dance in art and education (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.

Lawler, L. B. (1964). The dance in ancient Greece. Middletown, CT: Wesleyan University Press.

Lorber, R. (Ed.). (1979). Erick Hawkins: Theory and training. New York: American Dance Guild.

Macdonald, J. B. (1975). Curriculum and human interests. In W. Pinar (Ed.), Curriculum theorizing: The reconceptualists. Berkeley: McCutchan.

Macdonald, J. B. (1977). Value bases and issues for curriculum. In A. Molnar & J. Zahorek (Eds.), Curriculum theory (pp. 10-21). (Monograph)

Macdonald, J. B. (1978). A transcendental developmental ideology of education. In J. R. Gress & D. E. Purpel (Eds.), Curriculum (pp. 95-123). Berkeley: McCutchan.

Macdonald, J. B. (1981). Curriculum, consciousness, and social change. The Journal of Curriculum Theorizing, 3(1), 143-153. (a)

Macdonald, J. B. (1981). Theory practice and the hermeneutic circle. The Journal of Curriculum Theorizing, 3(2), 130-138. (b)

Macdonald, B., & Purpel, D. E. (1983). Curriculum planning: Visions and metaphors. In Z. Lamm (Ed.), New trends in education. Tel-Aviv: Yachdav United Publishers.

Marcuse, H. (1978). The aesthetic dimension: Toward a critique of Marxist aesthetics. Boston: Beacon Press.

Murray, R. (1981). A statement of belief. In G. A. Fleming (Ed.), Children's dance (rev. ed.) (pp. 5-7). Reston, VA: The American Alliance for Health, Physical Education, Recreation and Dance.

National Dance Association (1977). Dance as education, by C. B. Fowler. Washington, DC: American Association of Health, Physical Education and Recreation.

Nisbet, R. (1976). Sociology as an art form. London: Oxford University Press.

Pinar, W. (1978). Currere: Toward reconceptualization. In J. R. Gress & D. E. Purpel (Eds.), Curriculum: An introduction to the field (pp. 526-543). Berkeley: McCutchan.

Read, H. (1966). The redemption of the robot. New York: Trident Press.

Richards, M. C. (1964). Centering in pottery, poetry, and the person. Middletown, CT: Wesleyan University Press.

Richards, M. C. (1973). The crossing point. Middletown, CT: Wesleyan University Press.

Richards, M. C. (1982, April). Wholeness and education [Videotape]. Symposium: Religious Dimensions of Education. University of North Carolina at Greensboro.

Roszak, T. (1972). Where the wasteland ends: Politics and transcendence in postindustrial society. Garden City, NY: Doubleday.

Russell, J. (1975). Creative movement and dance for children (rev. ed.). Boston: Plays.

Sorensen, J. (1979). Aerobic dancing. New York: Rawson, Wade Publishers, Inc.

Sullivan, J. G. (in press). Ethics, peacocks, and a change of season: A repositioning of issues. In D. E. Purpel & H. S. Shapiro (Eds.), Schools and meaning: Essays on the moral nature of schooling. Washington, DC: University Press of America.

Tanner, V. (1975). Thoughts on the creative process. In N. McCaslin (Ed.), Children and drama (pp. 30-47). New York: David McKay.

Zukav, G. (1976). The dancing wuli masters. New York: Bantam.